

The SCHOOL ARTS MAGAZINE

TRADE MARK REG. U. S. PAT. OFF. AND IN CANADA

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CONTENTS

THE SANTONS OF PROvence	<i>Edith Serrell</i>	131
AN EASY WAY TO MAKE PLASTER-OF-PARIS BOXES	<i>Madge Gibbons</i>	140
CHRISTMAS SCENERY	<i>Josephine MacDonald</i>	142
POSTERS BY THE DOZEN	<i>Esther R. Richardson</i>	143
WASTE-PAPER BASKETS WITH MODERN ART DECORATIONS	<i>Marie Coleman and Carmen A. Trimmer</i>	145
HOW TO MAKE CELLOTEX TABLE MATS	<i>Hermine Roberts</i>	149
WATCH IT COME THROUGH	<i>Carolyn W. Heyman</i>	150
BRASS AND COPPER PAD CORNERS	<i>William Anderson</i>	151
ART FOR THE GRADES:		
THE CASTLE OF SANTA CLAUS	<i>Anne Little</i>	154
COSTUME DESIGN SIMPLIFIED	<i>Dorothy Le Baron Arbuckle</i>	161
HOW TO MAKE PAPER BELTS	<i>Mary E. Fenner</i>	162
HOOKED RUG PROJECT	<i>Mary Flannery and Carmen A. Trimmer</i>	164
VARIETY, HARMONY AND UNITY	<i>Mrs. Elsie Charles</i>	168
ART WORK IN THE INDIAN SCHOOLS	<i>Nellie Hagan</i>	171
A CHRISTMAS TOY SHOP		173
"THE GIFT WITHOUT THE GIVER IS BARE"	<i>Edna P. Adel</i>	178
CREATIVE WORK IN HISTORY—		
HOLLAND AND JAPAN	<i>Elise Reid Boylston</i>	181
SECOND GRADE FINDS A NEW APPROACH TO ART EXPRESSION	<i>Lucy Nulton</i>	186

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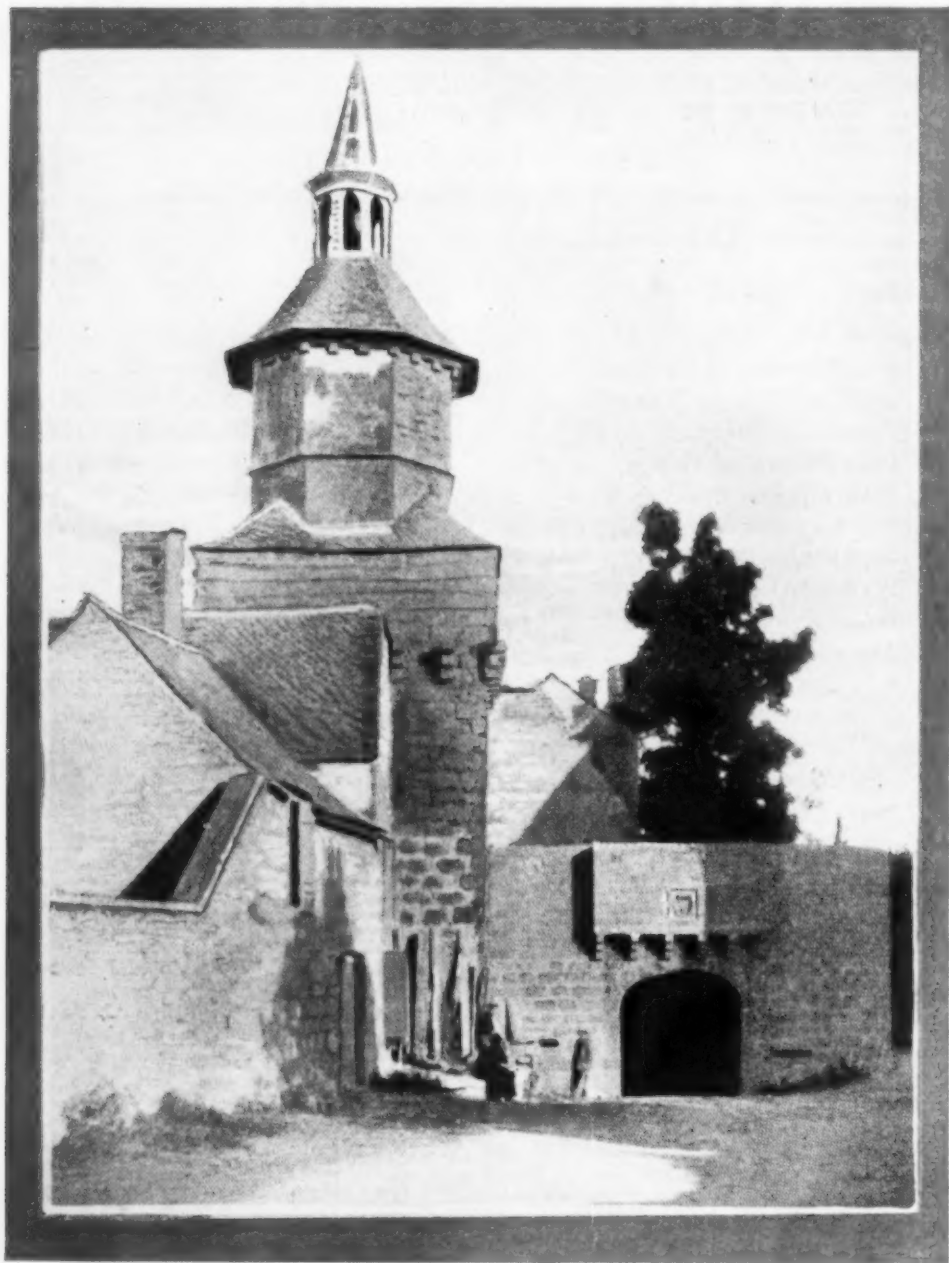
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AN OLD GATEWAY AND WATCHTOWER, PARTS OF CENTURY-OLD PROTECTING WALLS WHICH STILL SURROUND MANY PLACES IN OLD PROVENCE, SOUTHERN FRANCE, THE LAND OF CHRISTMAS SANTONS

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The Santons of Provence

EDITH SERRELL

Dobbs Ferry, New York

PROVENCE is not a land of Christmas tree tradition. The Latin people are not greatly moved by symbols or allegories; neither do Santa Claus and his reindeer mean anything to their children.

Young or old, they must have something more realistic and literal to bring their thoughts into the world of the spirit. At the time of the Nativity the scene must be re-presented to them, presented again, true to life and in full color. Hence the manger scene, the crèche, and all its pageantry, a tradition which exists, of course, in many countries and in all Catholic churches. But Provence has developed in connection with the crèche a pastoral art and craft of its own, the modelling of small clay figures called "santons."

It is said that these little people were originated at the time of St. Francis of Assisi who had a crèche in 1223. But this fact, if it is one, does not take the tradition away from Provence, for the mother of St. Francis was a good woman from Tarascon! Shared in that way with Italy, the santons were first called *santi-belli*, and through medieval times the peddlers, quite innocent of any sacrilegious intention, while selling these images, were heard calling out in some strange mixture of Mediterranean dialects,

"One cent the Holy Pope,
Two cents the Virgin Mother
Three cents for God the Father!
Who wants any?"

To us they have come down the centuries unspoiled, uncommercialized, untouched by factories. "We make them," one woman said to me, "almost in the same way that God made us, with a bit of clay and a touch of spirit." And they are extremely fragile; but the molds and models which serve to shape them are handed down from generation to generation, from mother to daughter, as the most precious of household treasures. On winter evenings around the fire the whole family often gets to work preparing for Christmas. One rolls out the clay and places it in the molds, another takes out the little figure and cleans the rough edges, still another models and attaches the accessories which require delicate handling; the hats, the baskets or offerings carried, and all the details of dress. The mother usually superintends the workshop, adds finishing touches and animates the faces with appropriate expressions. When the santons are dry, they are gaily painted with wash and gum arabic. A little fun and mockery is never lacking. The village gossip with her lantern poking into everybody's business may be a portrait; so is the town crier with his

scarlet nose; this or that shepherd is recognized, and they know his history. All are neighbors and friends in their everyday clothes and accustomed tasks, who will come to the manger bringing what they have.

On Christmas eve it is the children again who are allowed to display the crèche, for their mother is busy preparing the *réveillon*, a feast which always follows the midnight mass. And the crèche is always done in the same manner.

Sheltered by a small hut of cork-bark on a white-covered table, the *petit Jésus* is placed in his nest of straw between the ox and the ass who warm him with their breath. Mary, in her blue-sashed whiteness, kneels beside him, and Joseph hovers protectingly. Strung up by a thread, the trumpeting angels swing, as also swings the gilded star, and sometimes indeed God the Father himself, in flowing beard and robes of tinsel among the clouds, sends down a blessing which falls in rays from his outstretched hands. Then from the countryside of bits of rocks and moss comes the peaceful caravan of these humble folk of Provence.

They are coming just as they are and with whatever their trade gives them to offer. The shepherd with his curious flock of sheep on spindly legs of sticks, and the fisherman with his haul. A peasant woman in a bright shawl balances a cask of wine upon her head, and carries over her arm a string of garlic with braided strands hanging like a girdle. No doubt she intends to give to the new-born babe "the strength of garlic and the good-humor of cooked wine." History relates that Henry of Navarre was treated to both of these at birth. *A plus forte raison*, should the

Christ-child enjoy the same royal privilege. The miller brings his bag of flour and the baker a round loaf of the Provençal cake, the *fougasse*. No trade is unworthy, and none is despised; the gypsies are there with their tambourins, and there comes a lad whose only business in the world is his ravished delight therein. They call him *Lou Ravi*. He, too, has a place in the scheme of things. He does not work with his hands, but perhaps he has chosen the better part.

When they have all taken their place upon the miniature stage, candles are lighted in the darkened room. There is a moment of silence and awe, and the family joins in an ancient carol. And then there is a children's prayer which might have come from St. Francis, the Poverello, himself, for it is full of his gracious spirit:

PETIT JÉSUS DE LA CRÈCHE

We pray and adore thee in the stable which is like the one of Bethlehem. Give us the virtues of the folk that surround thee, of the fruits of the earth which they are bringing.

Make us wise like the fisherman,
Care-free as the drummer,
Joyful to discover the world as *Lou Ravi*,
Active as the water-carrier,
Patient as the spinner,
Humble as the donkey,
And strong as the ox whose breath is warming thee;

Give us the happy leisure of the hunter,
Give us love of the soil as to the shepherds,
The pride of trade of the grinder,
The song of the miller.

Grant us the wisdom of the magi.
Give us the cheerfulness of the pigeon,
The petulance of the coq,
The prudence of the snail,
The gentleness of the lamb.

Let us have the wholesomeness of bread,
The tenderness of the *fougasse*,
The good humor of cooked wine,
The savor of garlic,
The purity of olive oil.



FIGURINES CALLED "SANTONS" IN FRANCE ARE SOLD IN THE MARKET PLACES AT CHRISTMAS TIME FOR HOUSEHOLD NATIVITY SCENES. SIMILAR FIGURES MADE OF WOOD OR CLAY AND PAINTED IN BRIGHT COLORS ARE USED IN SPAIN FOR THE CHRISTMAS SHRINES AND ARE CALLED "NACIMIENTOS" BY THE SPANIARDS

"Make us, kind Jesus, resemble our ancestors who worshipped thee with the *crèche* in their homes. May we follow in their steps. May they watch over us from a Paradise which must resemble the *crèche*, with the Good Mother, the Infant God, the angels, and all these dear *santons* who never harmed anyone. We pray for our mothers who kept for us this *crèche* and taught us the art. For our fathers, for our house. And seeing that from the mountains to the sea we all belong to one large family, suffer us to pray for the whole countryside.

"We gather at thy feet, kind Jesus, who wanted to be born among the shepherds, and pray for our pastoral land, for the peace of our home, for the future of the race. We pray for Provence. Among all the places of the world keep her as the land of thine affection.

"Nouve! Nouve!"

So it was in the beginning and is now. During the eighteenth century the *santons* became extremely popular. The tale is told of a man called Simon, who was not simple; but having married a *vaillante marseillaise* and enriched the world with nine sturdy little *provençaux* he was hard put to earn enough for their daily bread. He worked hard but could not keep the wolf from the door until the day when he was inspired to make *santons* in large quantities and sell them in the village fairs. After that all went smoothly. Soon other artists did likewise, and many towns in the south of France had fairs devoted almost entirely to the sale of the little Christmas people.

Now the city of Marseilles alone, cosmopolitan as it is, has known how to maintain the tradition. Every year in the dead of winter, nooks and corners protected from the "mistral" chill, suddenly blossom out with booths and bowers of green, decorated in pink tissue-paper flowers, and fragrant with laurel, tangerine, and pine. On tables spread with a white cloth the *santons* are displayed, in the neighborhood of festive rocks and walls of pink, white or brown *nougat du pays*. Behind the counter the vendor, looking very much like a *santon* herself, is usually of the genial apple-woman type. She sits with her feet on a charcoal *chauffe-pieds* and, never losing a minute, she knits a woolen stocking while keeping an eye to pilfering ragamuffins, and a smile always ready for those who might intend to buy.

Let us hope that she or her like will always be there with the same home-made *santi-belli*. Our own children will enjoy making them. It can be done either with plaster-of-Paris or the new modelling clay which hardens as it dries. It is more interesting, as well as easier, not to make them too tiny; four or five inches high is a good size. When they are dry they can be painted with show-card colors, then, the next day, shellacked. And we can have a *crèche* in the shade of our own Christmas tree.

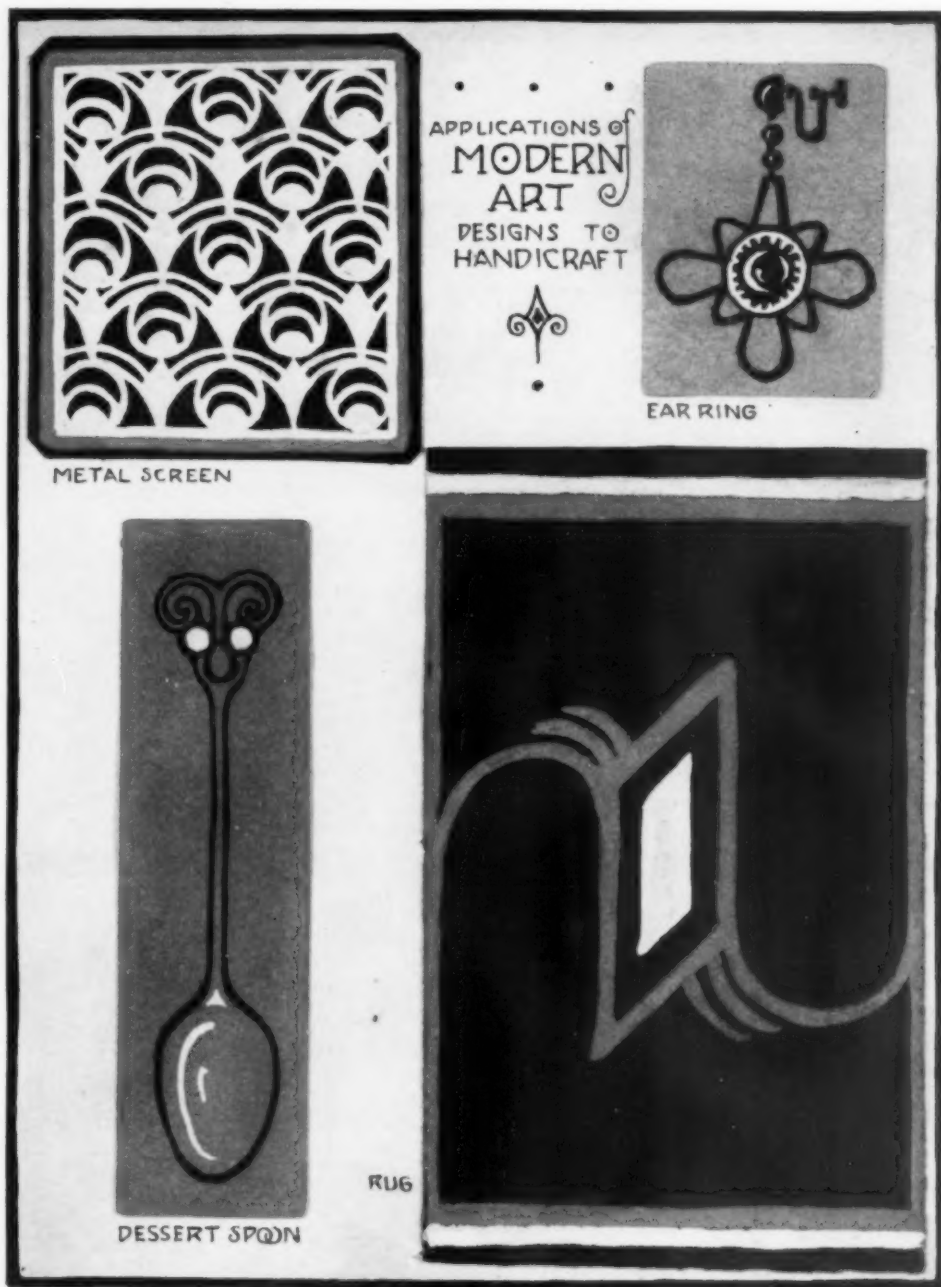




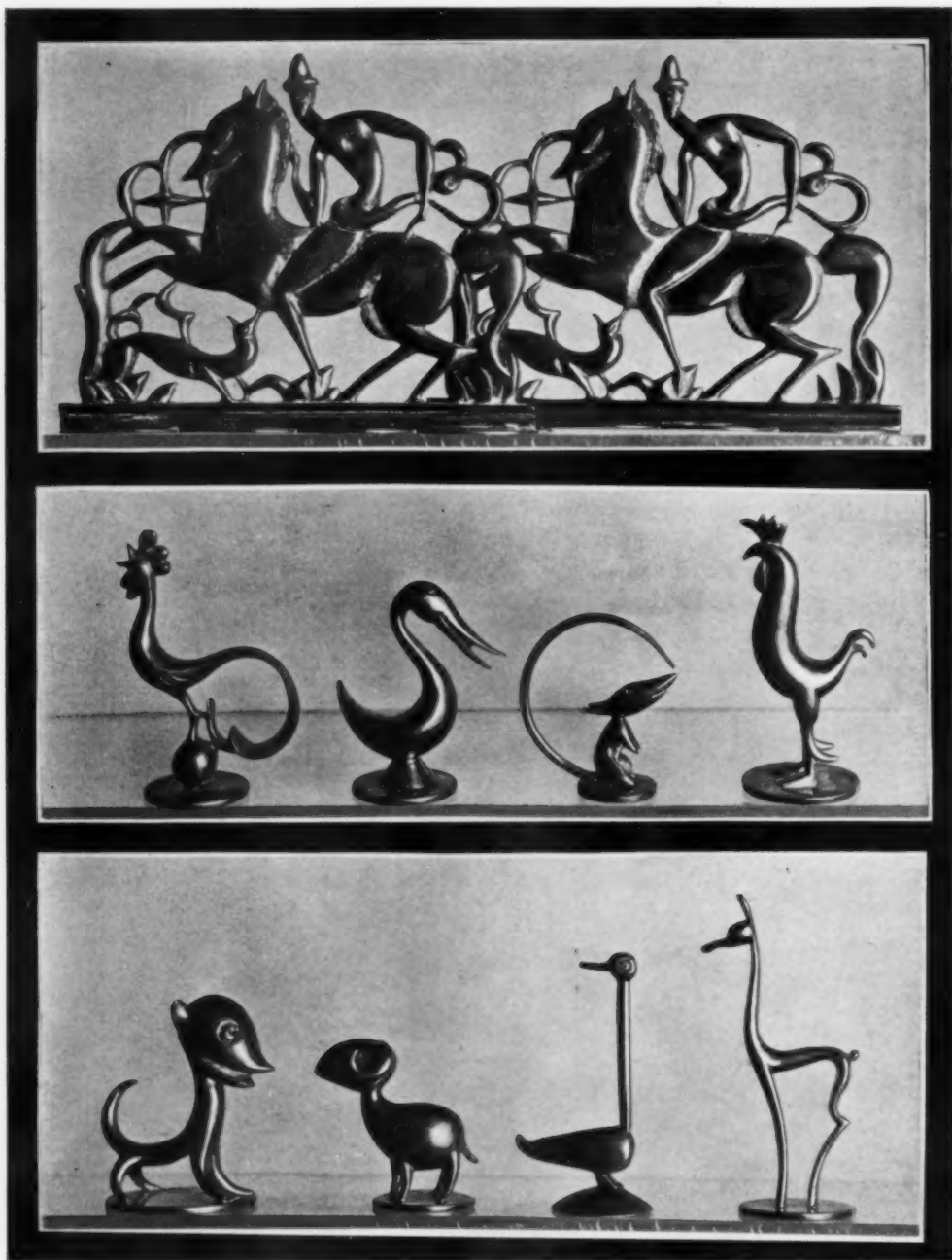
UPPER AND LOWER CASE LETTERS OF A MODERNISTIC ALPHABET



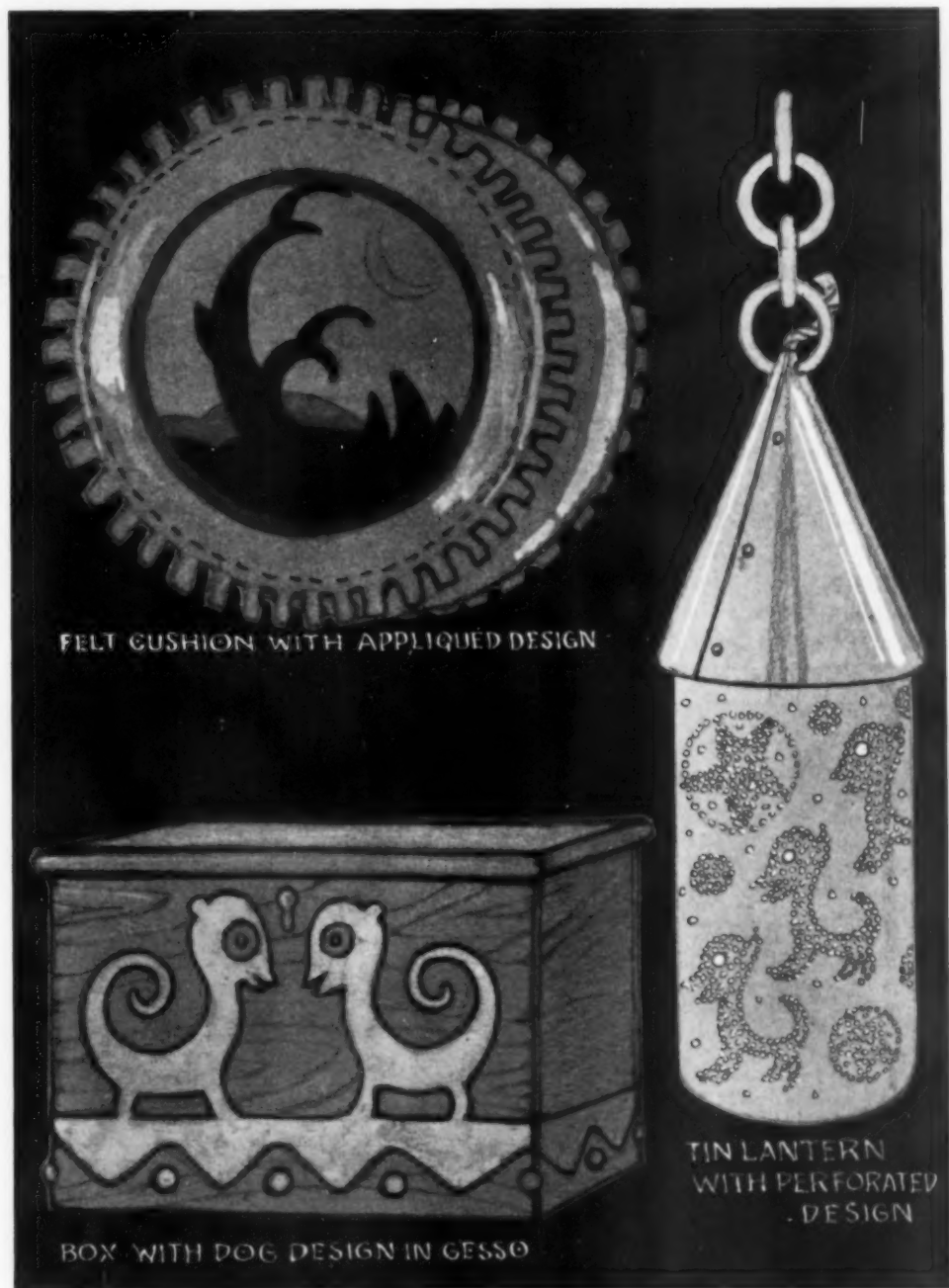
THIS IS PLATE 1 FROM THE MODERN ART PORTFOLIO "NOVELTIES AND JEWELRY" PREPARED BY THE DAVIS PRESS, WORCESTER, MASSACHUSETTS.



FROM PLATE 1 (OPPOSITE) M. ALVA HAS ADAPTED THE DESIGNS TO VARIOUS HANDICRAFT PROBLEMS



GERMAN BRASS CAST BOOK SUPPORTS AND NOVELTIES WHICH ARE ADAPTABLE TO OTHER MEDIUMS ALSO, AS SHOWN ON OPPOSITE PAGE. FROM MODERN ART PORTFOLIO "NOVELTIES AND JEWELRY," PLATE 31, PUBLISHED BY THE DAVIS PRESS, WORCESTER, MASSACHUSETTS.



FELT CUSHION WITH APPLIED DESIGN

TIN LANTERN
WITH PERFORATED
DESIGN

BOX WITH DOG DESIGN IN GESSO

MODERN ART MOTIFS APPLIED TO CLOTH, TIN AND WOOD. WORKED OUT BY A STUDENT OF HANDICRAFT WHO HAS DRAWN INSPIRATION FROM FIGURES ON PLATE OPPOSITE

An Easy Way to Make Plaster-of-Paris Boxes

MADGE GIBBONS

Art Teacher, Irving School, Tulsa, Oklahoma

MAKING plaster-of-Paris boxes in simple cardboard molds is an unusual and interesting craft problem for junior high school students. The complexity of making the molds in two or three parts is eliminated, and cardboard molds made from corn meal and Epsom salts boxes are substituted. After the plaster has hardened, the cardboard molds can be torn off.

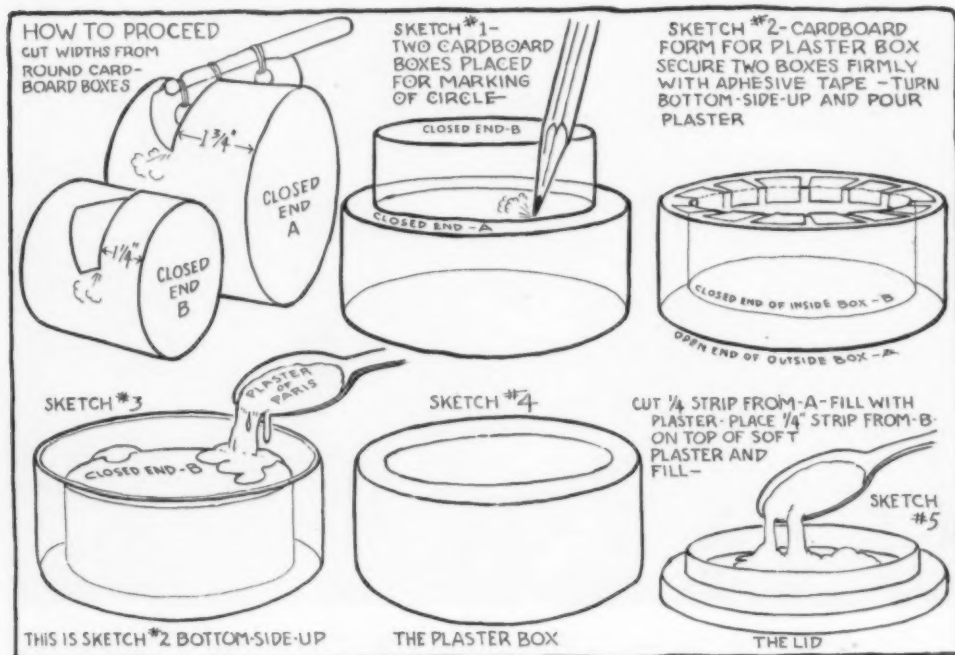
The plaster is colored with Diamond dyes when being mixed and the box lids are decorated with raised designs painted in tempera, making the problem one of color and design as well as craft.

MATERIALS

- 1 sack plaster (80 lbs.)
- 1 long-handled enamel stew pan (3 or 4 qts.)
- 1 long-handled spoon
- 1 empty corn meal box with lid (cardboard)
- 1 empty Epsom salts box (cardboard)
- (1 inch difference in diameter of two boxes)
- Diamond dyes
- Tempera water colors
- Valspar varnish
- Sandpaper and steel files

First make circular design on paper with pencil (a trifle smaller than lid of large box).

Cut out circle and paste into inside of cardboard lid. With safety razor, cut out all parts of design which are to appear raised, or higher than background, cutting through both design



MAKING AND FILLING MOLDS FOR PLASTER-OF-PARIS BOXES. MADGE GIBBONS, TULSA, OKLAHOMA

and cardboard, removing all cut out parts carefully.

When finished, paste over outside of design (top of lid) a circular piece of cardboard again. This prevents plaster coming through when form is filled. Also, this forms top surface of raised parts.

FORM FOR BOX

Cut large box off at top, leaving a box $1\frac{3}{4}$ inches high. Do same to smaller box, leaving it $1\frac{1}{4}$ inches high. Sandpaper rough edges of each.

Place small box upside down on bottom of large box (in center) and draw pencil line around it on closed end of large box (see sketch No. 1).

This circle is then cut out, leaving a hole in closed end of large box exactly the size of top of small box.

Now place small box on *inside* of large box, upside down, fitting top edge of small box into the hole, and secure with small strips of adhesive paper (thin; see Sketch No. 2). Strips should be close together so that plaster will not ooze through crack. Cut slice, or ring, $\frac{1}{2}$ inch

high from what was left of small box, and retain for later use.

MIXING AND POURING

Fill enamel pan one-half full of water; add dry Diamond dye (any color); then add plaster, mixing a thick paste. (If too thick it will "set" too soon; if too thin it may not "set" at all).

Pour two spoonfulls of mixture into box form. Shake gently on a level surface to force plaster into corners and remove air bubbles. Repeat filling and shaking till form is full. Set on level surface to dry.

Fill form for lid as above. When partly dry try setting cardboard "ring" or "collar" in center of plaster lid. If ring does not settle into plaster, proceed to fill ring with plaster and shake gently. This forms the "core" to lid (Sketch No. 3). Set aside to dry.

When dry (about two days) tear off cardboard carefully. Boxes will need much filing and sandpapering.

Paint the raised portions of the lid with Tempera colors.

Finally, give several coats of Valspar inside and out.



PLASTER-OF-PARIS BOXES MADE BY PUPILS OF MADGE GIBBONS

Christmas Scenery

JOSEPHINE MACDONALD

Applied Arts Instructor, Jamesburg, New Jersey

IN MY work as an applied arts instructor at the New Jersey State Home for Boys, I have been called upon to make scenery for different occasions. It has been a very fascinating experience, because of the fact that I have never studied scenery painting, or painted anything on a large scale. But scenery we must have; so we have worked out this plan which might deviate a little from art, but is a fine example of co-operation.

Our manual arts instructor and his class made six large frames—six by eight feet. The sewing department contributed unbleached muslin. This was sent to the manual arts class again, where it was tacked on to the frames. The

paint shop offered suggestions, and according to their directions, pulverized glue was soaked in water overnight and then applied to the muslin to strengthen it and make the surface tense. Light blue muresco, which is quite similar to kalsomine, was applied next day for the sky. The print shop gave us several sheets of Whatman's water color paper in exchange for some royal crest. Now we were all set to begin.

We organized several sketches and put them together, switched them around, and had our plan made on a small scale. A boy whose interest lay specifically in that direction drew the figures on a large scale. As soon as he had one drawn, other boys would help to paint



A CHRISTMAS STAGE SET BY PUPILS OF JOSEPHINE MACDONALD, APPLIED ARTS INSTRUCTOR, JAMESBURG, NEW JERSEY

it; using brilliant colors. Then it would be tacked on to the frame with small wire shanks number 00.

From the photograph you will see that everything was made of Whatman's paper in constructive manner, except the foreground, which was painted with radiator gold and toned in shades of purple and sand color to represent the desert and distance. The stars were cut out of Dennison's gold paper. They were not quite as conspicuous on the original scene, but somehow on the photograph they were very noticeable.

The greenhouse furnished potted plants consisting of cactus and palms. These pots were also covered

with Dennison's gold paper.

The scenery was a success. With the proper lights of blue and white it certainly was worth the extra effort. Maybe some other co-worker might be in the same predicament, and to me it seems that this plan could be adopted to any type of scenery, only taking into consideration the different idea and also the different seasons that would be appropriate and cohere. Our stage is huge and yet very bare, the screen being the type that refuses to be moved.

Of course, after the scenery was completed we saw several ways of improving it which we are going to try out this Christmas.

Posters by the Dozen

ESTHER R. RICHARDSON

Joliet Township High School, Joliet, Illinois

NOT long ago our art department was called upon in an emergency to make thirty-two posters in less than two days. This staggering task was presented to us with the doubtful consolation that only lettering was wanted. "No pictures, or decoration are necessary, you know." Only an art teacher could comprehend how slow and difficult the mere ruling of "the very lightest guide lines" on Bristol board can be. But we managed to get them done.

First we made two stencils out of tagboard to rule the lines with. Margins and lettering arrangements were worked out on paper and transferred to the tagboard. These lines were then cut in the tagboard with a sharp knife, two incisions were made one-sixteenth inch apart and the tiny strip removed. One-

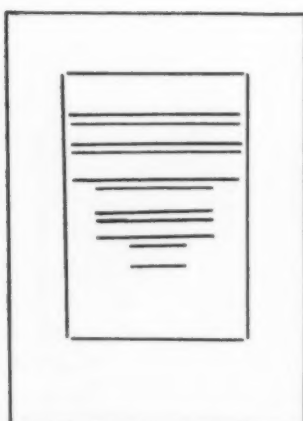
fourth inch joints were preserved to prevent tearing out. This job occupied two boys for forty-five minutes while the rest of the class went on with their own work. During the next period, the thirty-two Bristol boards were neatly ruled in through the stencils by two other students. An advanced class of fourteen was given the work of blocking in the letters in simple Roman capitals. A model was placed on the blackboard to save time, and each person was required to do at least two. This blocking in was a mere outlining of the skeleton forms of the letters. No attempt was made to show thickness as we planned to use stylus pens.

Stylus pens can be bought as wide as one inch. They are of copper or brass, and consist of two thin pieces sprung

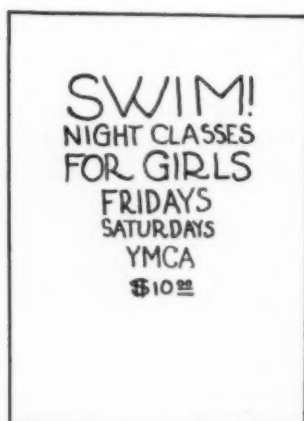
slightly apart so as to hold ink, and clamped together in a tight holder. They cost about twenty cents apiece. A substitute can be made out of whitewood sticks of the desired width and about one-eighth inch thick, whittled to fit the hand and given a knife-edge bevel. They must be smoothed with sandpaper and often sharpened, but they serve very well. With a stylus one can make either the shaded letters or block letters very rapidly. To make the shaded letters, the secret is, as with the manuscript pen, to keep the stylus always in the same position in the hand. In making the

block letters, where every stroke must be the same width, the stylus must be turned so as to be always at right angles to the stroke.

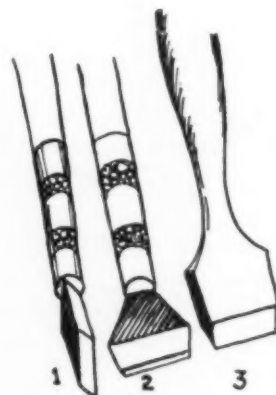
Fortunately for our success in completing these posters, all students in the art classes are required early in the year to learn the use of lettering pens and the Roman alphabets. We put everyone to work on the posters. Everyone was on his mettle so as not to spoil the work of so many others when it was in his hands. We teachers thought it a profitable experience in co-operation for all who took part.



RULING STENCIL



LETTERS BLOCKED IN



1 and 2: Stylus pens
3: Wooden stylus.

STENCIL AND STYLUS PENS USED TO SIMPLIFY THE PROCESS OF LETTERING POSTERS
BY ESTHER RUBLE RICHARDSON, JOLIET TOWNSHIP HIGH SCHOOL, JOLIET, ILLINOIS



A GROUP OF MODERNISTIC WASTE PAPER BASKET DESIGNS BY THE STUDENTS OF MARIE COLEMAN, TEACHER, AND CARMEN G. TRIMMER, ART SUPERVISOR OF EAST ST. LOUIS, ILLINOIS

The School Arts Magazine, November 1930

Waste-paper Baskets with Modern Art Decorations

MARIE COLEMAN, *Teacher*; CARMEN G. TRIMMER, *Art Supervisor*
East St. Louis, Illinois

MODERN art, or the new period of twentieth century decoration, has been before the attention of the American people about three years. It began in department store exhibits and magazine advertisements; now, it can be found among all the decorative work of the world, including textiles, furniture, rugs, lamps, silver, pottery and architecture.

We, the art teachers of East St. Louis, thought the school children should become familiar with it and try to discover the *raison d'être*.

Miss Mamie Coleman, 7th and 8th grade art teacher at Franklin school, decided to have her children study modern art decorations as found in the stores, in magazines, in architecture, and in the new silks, cretonnes, tapestries and furniture.

After the children became acquainted with the angles and curves they began to make designs of their own. They applied their designs to waste-paper baskets, their construction problem for December. Modern color schemes were studied with their color lessons of complementary and analogous color schemes, values of color and contrasts of intensity

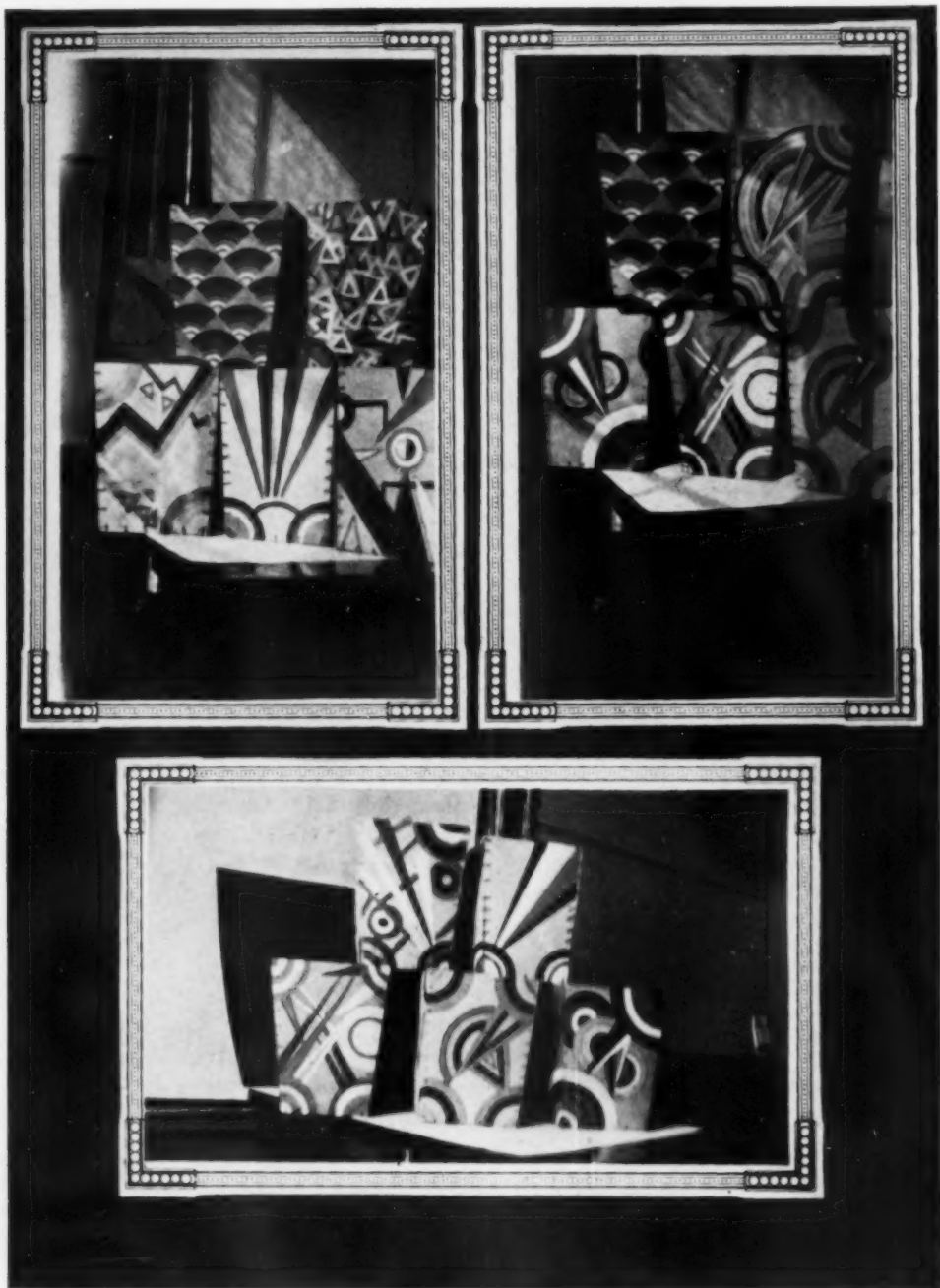
and light and dark. They used different color combinations on their designs and each pupil used the one he liked best on his basket.

The decoration of the basket was the problem; so the construction of the basket was simple. The chipboard we use is cut 10" x 13". Each side of the wastebasket measured ten inches at the top, eight inches at the bottom, and thirteen inches high.

Each side was covered with cover paper, selected by each child to harmonize with his color scheme. After all sides were covered and decorated, they were laced together with cord string which harmonized with the whole scheme of the basket.

Although no intelligent recognition is made of the fact that angular construction and clashing coloring without the inspiration of fine imagination are genuine modern art, but only a "modernistic" and superficial exploitation of the movement, some of the designs in this first attempt made quite an attractive showing. The children were interested and enthusiastic and have some idea of the "what and why" of modern art.

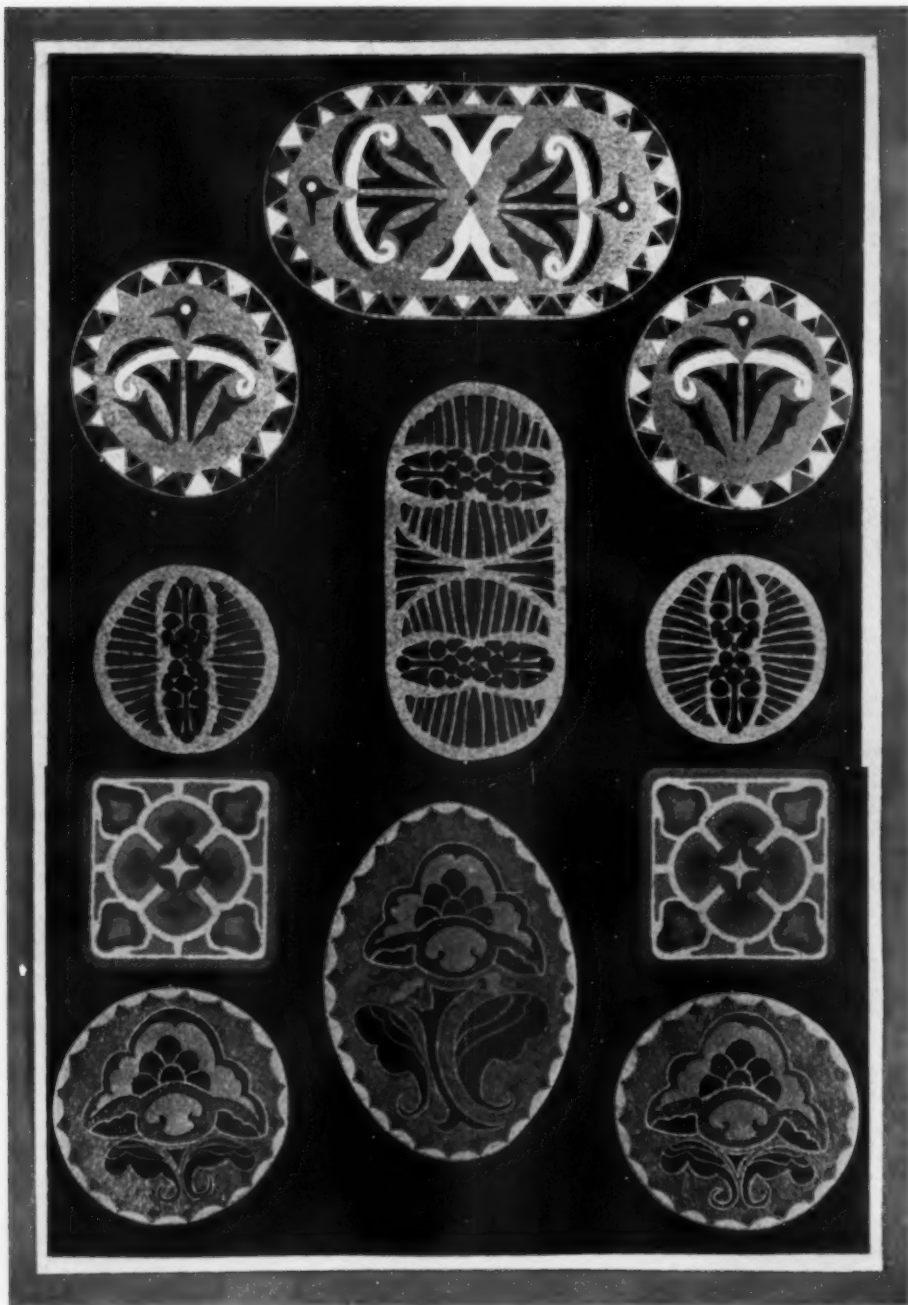




WASTE-PAPER BASKETS DECORATED WITH MODERNISTIC DESIGNS BY SEVENTH AND EIGHTH GRADE PUPILS IN EAST ST. LOUIS, ILLINOIS. MARIE COLEMAN, TEACHER; CARMEN G. TRIMMER, ART SUPERVISOR



"NEW YORK"—A WOODCUT BY PUPIL OF MARGARET E. PETERS, ART DIRECTOR, CENTRAL JUNIOR HIGH SCHOOL, NEW ROCHELLE, NEW YORK



CELLOTEX TABLE MATS FOR HOT DISHES. DESIGNED UNDER THE ART DIRECTION OF HERMINE ROBERTS, MONTANA NORMAL, BILLINGS, MONTANA

How to Make Cellotex Table Mats

HERMINE ROBERTS

Art Director, Eastern Montana Normal, Billings, Montana

THE idea of table mats of cellotex came to our class in Applied Design, when, through curiosity, we made a trip to our basement which was being remodeled and relined with cellotex. Odds and ends of cellotex of all sizes and shapes were lying about waiting to function in some more glorified form.

Having secured the coveted scraps, we made preliminary color sketch models of table mats and decorated them in various ways to enable us to visualize the finished product. Then the problem was presented to the class. Below are the directions in how to make the cellotex mats:

Cut cellotex with coping saw to make sets of two mats and sets of three mats which have a variety of shapes, such as diamonds, ovals, squares, oblongs and circles. Sandpaper the mats until the edges are regular and smooth.

When considering designs for decorating the mats, use abstract motifs, for motifs of naturalistic flowers and animals on rugs, mats, and chair seats, seem "out of place." One is inclined to experience a feeling of hesitancy when setting an object on a mat upon which there is painted a naturalistic flower or bird motif.

Cut designs from paper or use scraps of colored felt which has been secured from the millinery. Small pieces of cloth of various

textures and colors, purchased at the department store, is also very adaptable to paste on the cellotex. If cloth or cut paper are not used, there are other suitable mediums such as the following: Poster paints, oil paints or enamels applied directly to the design on the cellotex, and finished with valspar or shellac. A piece of felt to cover the bottom of the mat completes the problem. Examples of the above problem are shown in the accompanying illustrations.

Shortly before Christmas this same problem was given to a class of rural club women who were eager to make inexpensive gifts, and to produce material for bazaars. Their mats were decorated with felt, poster paint, bronze paint, and some of transparent water color. The mats cost very little, some sets of three mats not exceeding a cost of fifty cents.

Some of the women capitalized the mat-making idea for tray bases or reed trays, the holes of which were easily bored for handles.

Cellotex table mats prove an interesting, simple and useful problem for children in the elementary schools and may be used in the public schools as low as the third grade.

Try it! It is loads of fun.



Watch It Come Through

CAROLYN W. HEYMAN

Art Department, University of Arkansas, Fayetteville, Arkansas

INK batik gives pleasing results and is far more easily manipulated than was the laborious block prints formerly used.

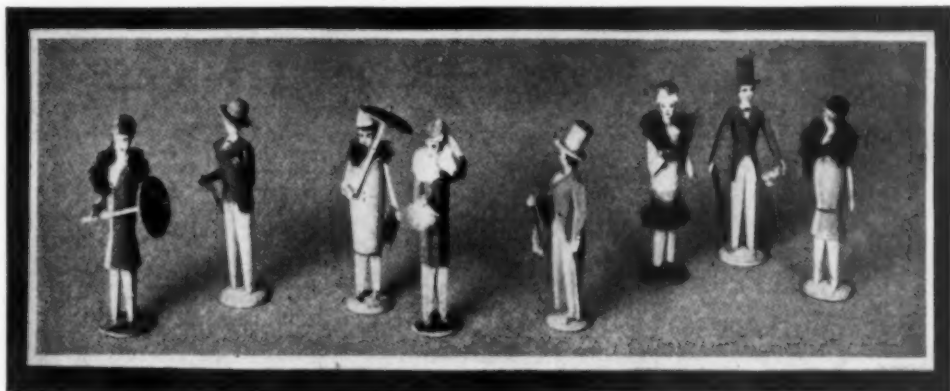
The designs should be lightly drawn on a small sheet of Strathmore or other paper which can be washed. The parts that are to remain white should be painted with a fairly heavy coat of white showcard. After the showcard has dried thoroughly, a flat coat of water-

proof ink should be applied evenly over the entire surface and also permitted to dry. Black is the most satisfactory, but green, red or purple ink may be used.

The design reappears when the dense surface is sponged under running water. The showcard washes off and with it the ink, leaving a light design on a dark background. The sheets should be laid on a flat table to dry, after which they may be used immediately.



INK BATIK CHRISTMAS CARDS MADE UNDER THE DIRECTION OF CAROLYN W. HEYMAN, UNIVERSITY OF ARKANSAS, FAYETTEVILLE, ARKANSAS



CLOTHESPIN FASHION DOLLS WITH BUTTON MOLD STANDS

Brass and Copper Pad Corners

WILLIAM ANDERSON

Art Instructor, Wichita, Kansas

SIMPLE and effective work for junior high school students in art metal work is found in the following directions for brass or copper corners for blotter or desk pad.

In the illustration, heavy lines show the outline of the pad corner and the two dotted lines show an allowance to be made for the thickness of the pad and also for laps that are to go under the pad to hold the corner in place.

The laps B, C, are glued to the chipboard after all shaping and designing has been completed. Lap A is turned under to form a reinforcement to the top edge of the corner.

The design applied to each corner may be pierced, hammered, or etched.

Pattern Nos. 1 and 2 show different methods of fastening to the chipboard.

STEP 1—Cut the pattern, glue to the metal and cut out the shape.

STEP 2—With a flat file remove the sharp edges.

STEP 3—As indicated by dots, draw lines on the metal with a rule and sharp pointed china marking pencil.

STEP 4—Plan and draw a design on the metal in the triangular space.

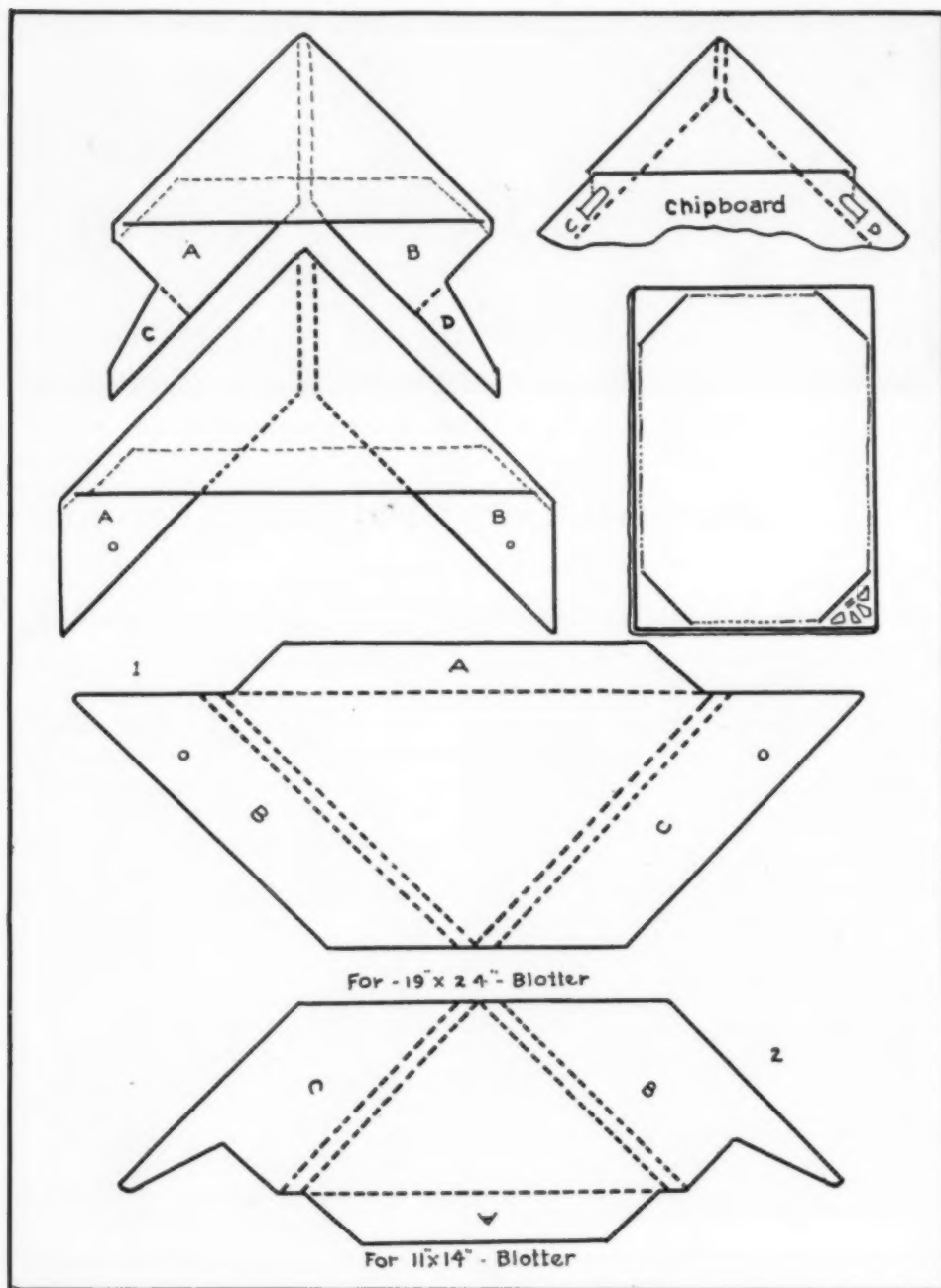
STEP 5—Bend lap A under and flatten.

STEP 6—Produce the design.

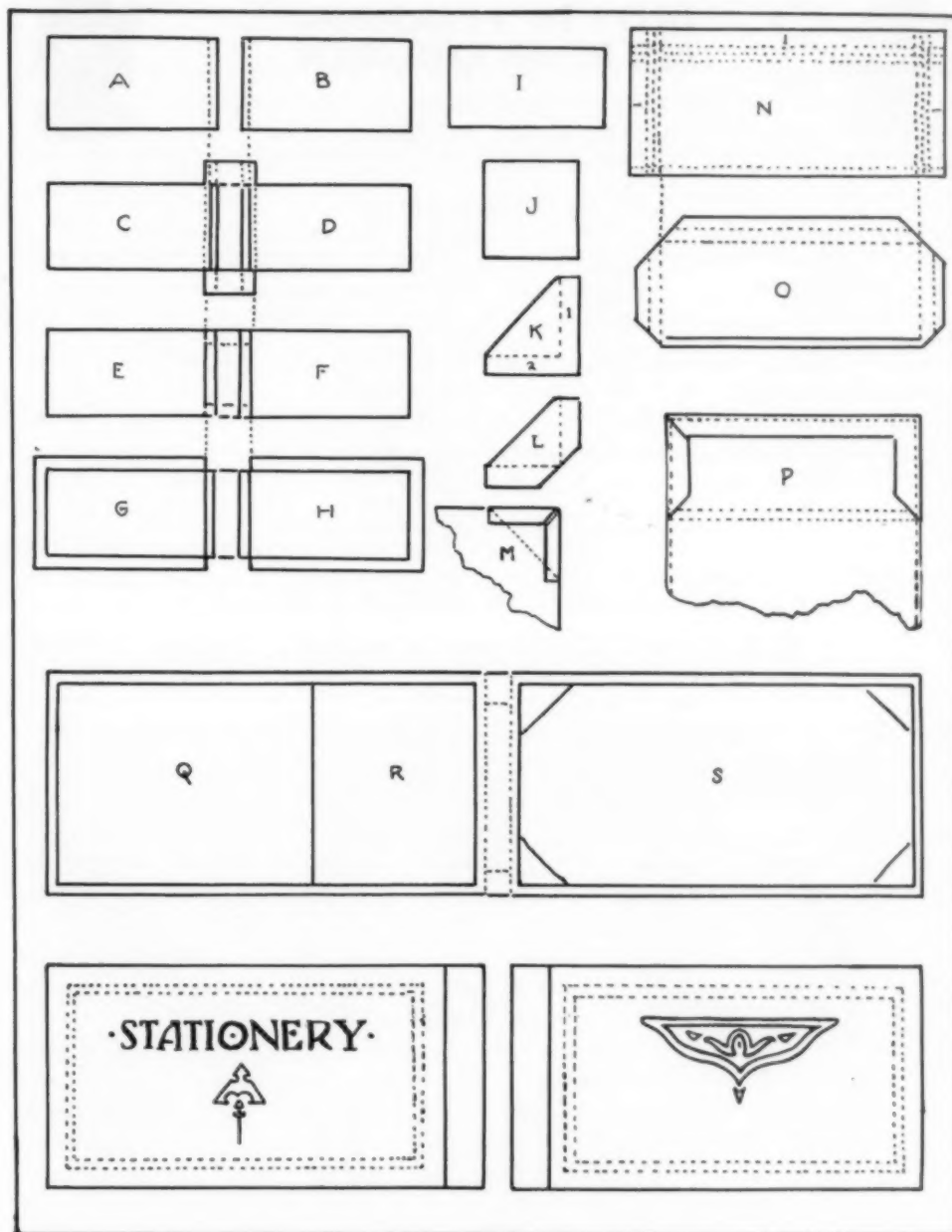
STEP 7—Bend laps A and B by using a flat anvil $\frac{1}{8}$ " thick x 5" square. Use rawhide mallet.

STEP 8—Complete the pad.





CONSTRUCTION DIAGRAMS FOR MAKING BRASS AND COPPER PAD CORNERS DESCRIBED ON PRECEDING PAGE BY WILLIAM ANDERSON, INSTRUCTOR, WICHITA, KANSAS



A STATIONERY PORTFOLIO OF METAL WITH WRITING PAD. "A" TO "H" SHOWS STEPS IN JOINING BACK AND FRONT COVERS; "I" TO "M" SHOWS THE METAL CORNERS OF PAD; "N, O, P," HOW TO FOLD THE EDGES; "Q" AND "R" POCKETS FOR ENVELOPES AND NOTE PAPER AND "S" THE WRITING PAD. THE DIAGRAMS AT BOTTOM OF THE PAGE ARE SUGGESTIONS FOR FRONT AND BACK COVERS. WILLIAM ANDERSON, WICHITA, KANSAS



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The Castle of Santa Claus

A Project for Special Class or Primary Children

ANNE LITTLE

Art Instructor, Belmont, Massachusetts

CHRISTMAS is a wonderful time for projects which have beauty for their greatest appeal. The field of ideas is unlimited; the enthusiasm of the children beyond measure, and supervisors considerably less pedagogical in regard to the numerous practical applications of any proposed bit of work. Therefore, without being too heavily loaded with correlations and such, the teacher may let her fancy take flight, the children sailing with and beyond her. The following project is one which claims beauty and the play of imagination for its most potent assets, but at the same time it offers boundless opportunity for the presentation of lessons less idealistic.

To the little child or one mentally immature, the greatest figure of Christmas

is his very jovial and generous self, Santa Claus. Such an important individual must somewhere have some sort of home. It is generally believed to be located at the North Pole, but no one really seems to know just what type of dwelling shelters Santa and his helpers from Christmas to Christmas. Therefore, without the limitations of definite knowledge, the class is free to decide the question for itself. Guided by romance, however, there is only one answer—a castle—the very name of which conjures up all kinds of fairy lore. Nothing less would do for Santa. It seems fitting, too, that the home of such a sweet-tempered old gentleman should be made of sugar and that around it should grow all manner of sugarplum

trees. The following is a way to make a miniature of that wonderful castle which Byrd must have seen when he flew over the North Pole. He is not saying anything about it, however, because Santa probably asked him not to breathe it to a soul.

The materials needed are things which the children can bring from home or buy for a few pennies. They are as follows: several cylindrical boxes in which rolled oats, salt or other groceries have been packed, for the turrets and towers; one large square box of heavy cardboard—a five-pound cracker box would do—for the main hall or keep of the castle; two pounds of cooking salt, four pounds of flour and one-half pound of Epsom salts for plaster to give the walls a dazzling, white, sugary appearance; some tiny colored gumdrops for sugarplums; a few pieces of lump

sugar for stepping-stones and two candy canes for the gate.

First of all, assemble the various boxes and decide just which shall be used and how they will be put together. Then, in the case of the little children who cannot cut the heavy cardboard, the teacher will do the necessary cutting to fit the parts together, while the older special class children can do the cutting by themselves with guidance. From each of two large round boxes, cut a section as high as the square box and five inches wide. This will let each large tower fit snugly to the two front corners of the square hall of the castle. For the other towers put two smaller boxes together and find the point on the top one that is as high as the square box. From these cut a section three inches wide. The lower box will have a whole segment cut from it while only a small piece will be



THE CASTLE OF SANTA CLAUS, A CARDBOARD MODEL
BY PRIMARY PUPILS OF ANNE LITTLE, BELMONT, MASS.

taken from the higher one. There is no cutting necessary on the third section of the tallest tower except for windows which now should be cut in all the other parts too, not forgetting the doorway.

Here comes the messy part, but that well-known salt and flour mixture can be washed off and leaves no lasting stains. Make the plaster with four cups of flour, one and one-half cups of salt, and one-half cup of Epsom salts. (This last gives a crystalline effect that the first two alone cannot give.) Add enough water to make a dough mixture that cannot hold its shape but that is not "runny." Each section of the castle can be given to one or more children working at one large table and a merry time will be had by all. When each part is nicely plastered, mark the outlines of stones with the back of a knife, using particular care around the windows. For the "battlements," make a stiff plaster, roll it out to one inch in thickness and cut it in squares like fudge. Place these blocks in position on the roofs of the hall and the smallest tower, cementing them with thinner plaster.

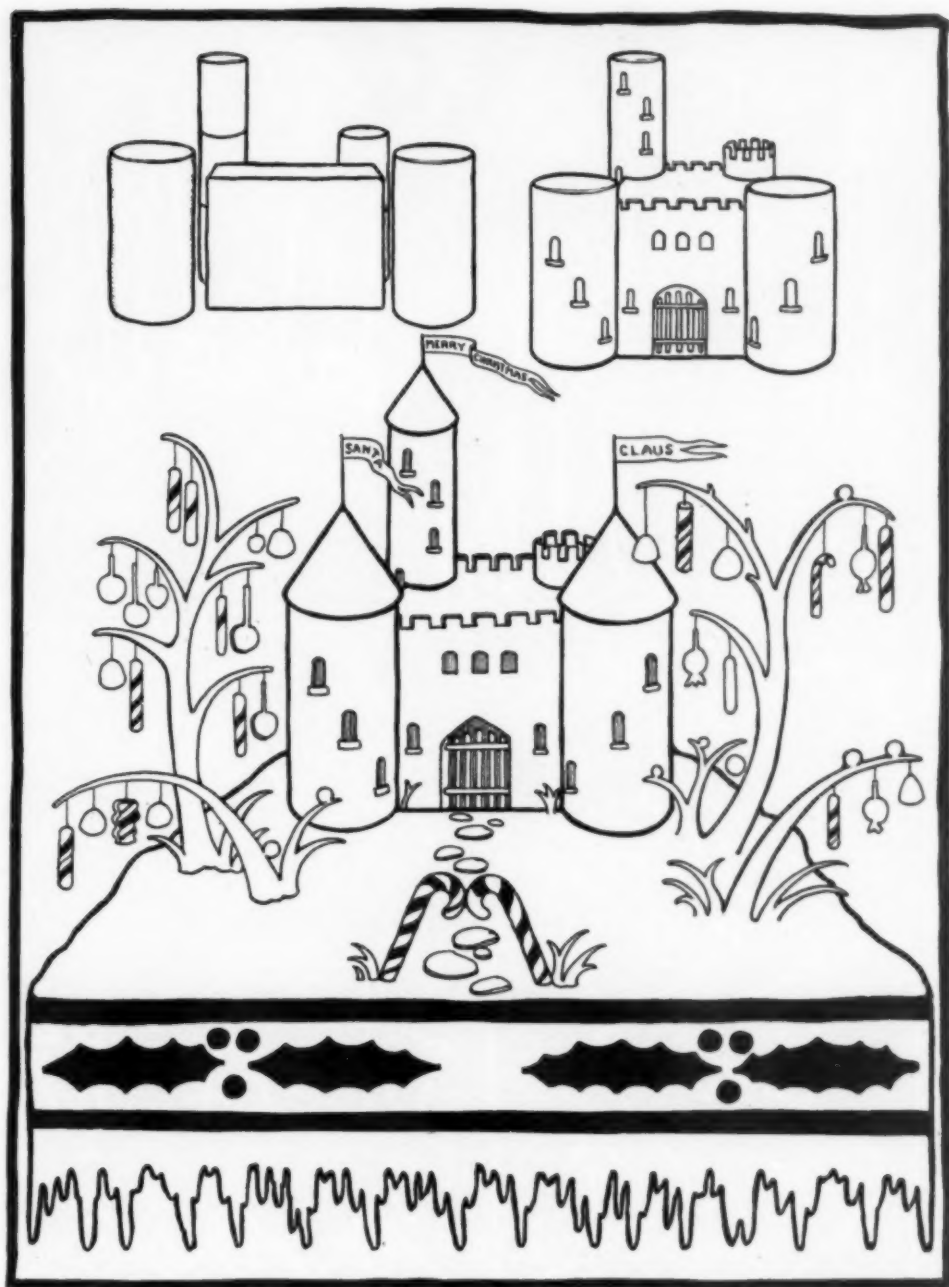
After a sojourn in a warm, dry place for twenty-four hours, the castle should be ready to be put together. First, however, glue red transparent paper to the inside of the window openings and behind the gilded cardboard portcullis that has been fastened to the entrance. Assemble the whole on a board (an old drawing board would do). Place the front towers snugly against the corners of the hall and plaster the joints with more of the flour and salt mixture. Glue the sections of the taller towers together first, plaster their joints and fasten them in place on the castle.

That old Indian wigwam pattern, which every teacher has in her desk, will do very well for the roofs of the towers. Make them of heavy red construction paper and lightly brush them over with a very thin solution of the plaster. This takes the papery look away and makes them more a part of the castle. Poke a lollypop stick through each roof at its apex and imbed the pole in a lump of thick plaster on the tops of the towers. This will hold the roofs securely as well as the poles. On the tops of the latter, glue little pennants of red or white silk with Santa Claus or Merry Christmas printed on them. Leave the castle again in a warm place to dry for a period.

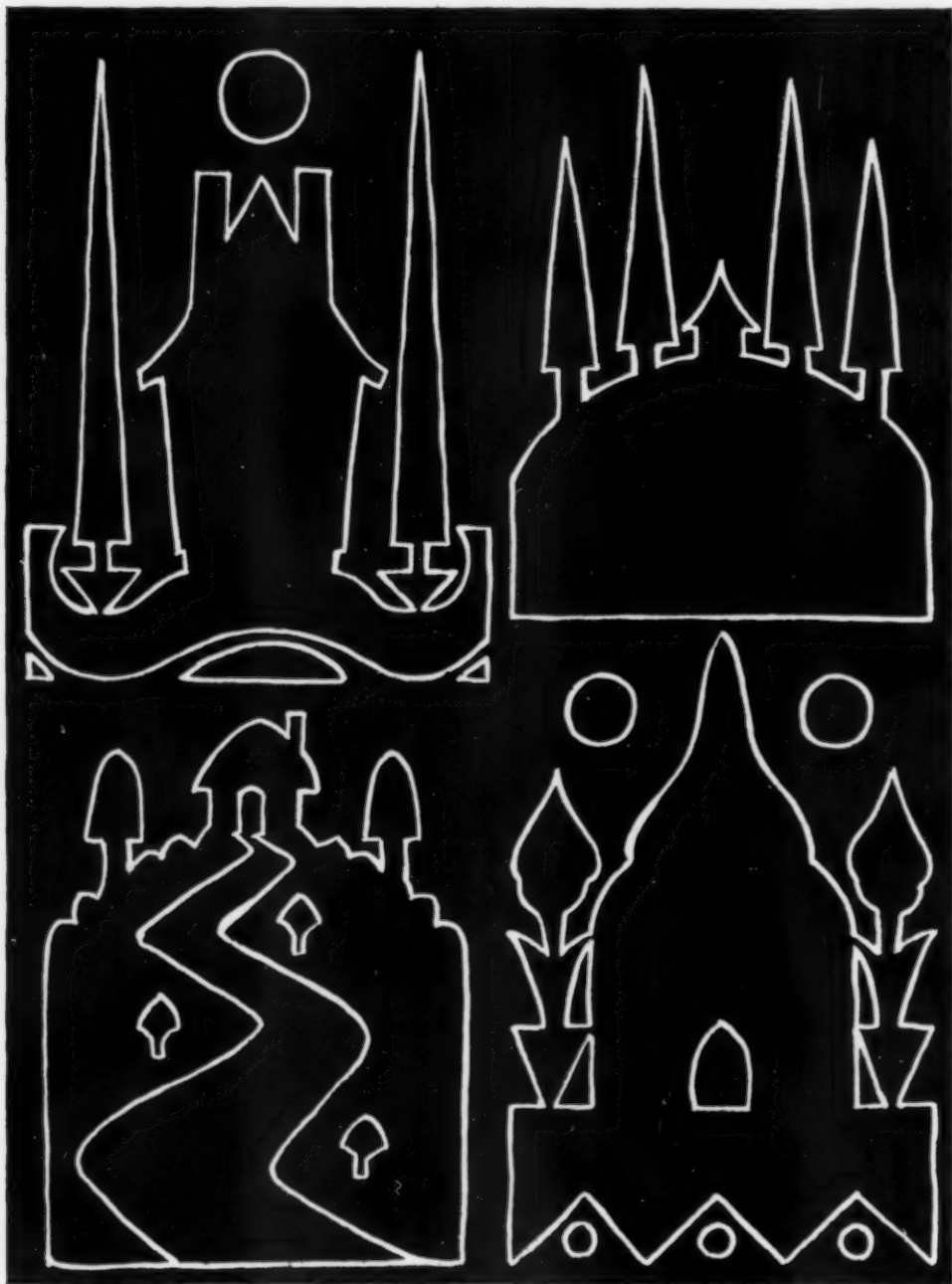
In the meantime, make a hill with the aid of a bushel box in the center back of the sandtable. Cover it with cotton wadding. When the castle is dry enough, slide it carefully off the drawing board on to the top of the hill. Sprinkle fine artificial snow liberally about and all is ready for the garden of sugarplum trees.

Never yet having been seen on land or sea by humans who dared tell, that garden may be as fanciful as lively imaginations can make it. The result of one imaginative spree in that direction can be achieved in this way: gild some branchy twigs that are as large as trees in relation to the size of the castle, and to their branches tie sugarplums made of tiny gumdrops with a short tinsel string threaded through each. "Shrubbery," made by gilding some dried out Shepherd's Purse plants that are bravely sticking up through the snow in the school yard at this season, can be placed about, too.

(Continued on page ix)



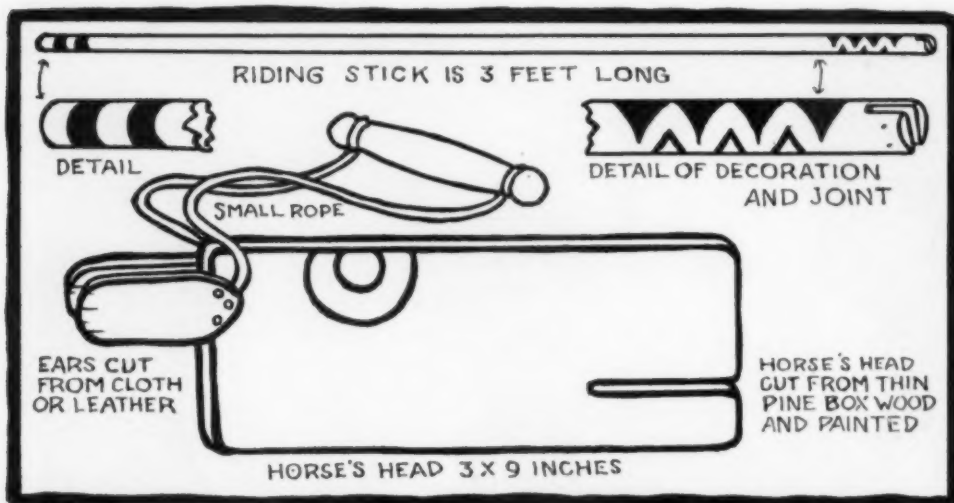
DETAILS OF SANTA CLAUS' CASTLE, CONSTRUCTED FROM OATMEAL AND CRACKER BOXES AND PLASTERED WITH A SALT AND FLOUR MIXTURE DESCRIBED IN THE ACCOMPANYING ARTICLE. THE TREES IN THE GARDEN OF SANTA'S CASTLE BEAR CANDY FRUIT. ANNE LITTLE, PRIMARY GRADE ART INSTRUCTOR, BELMONT, MASS.



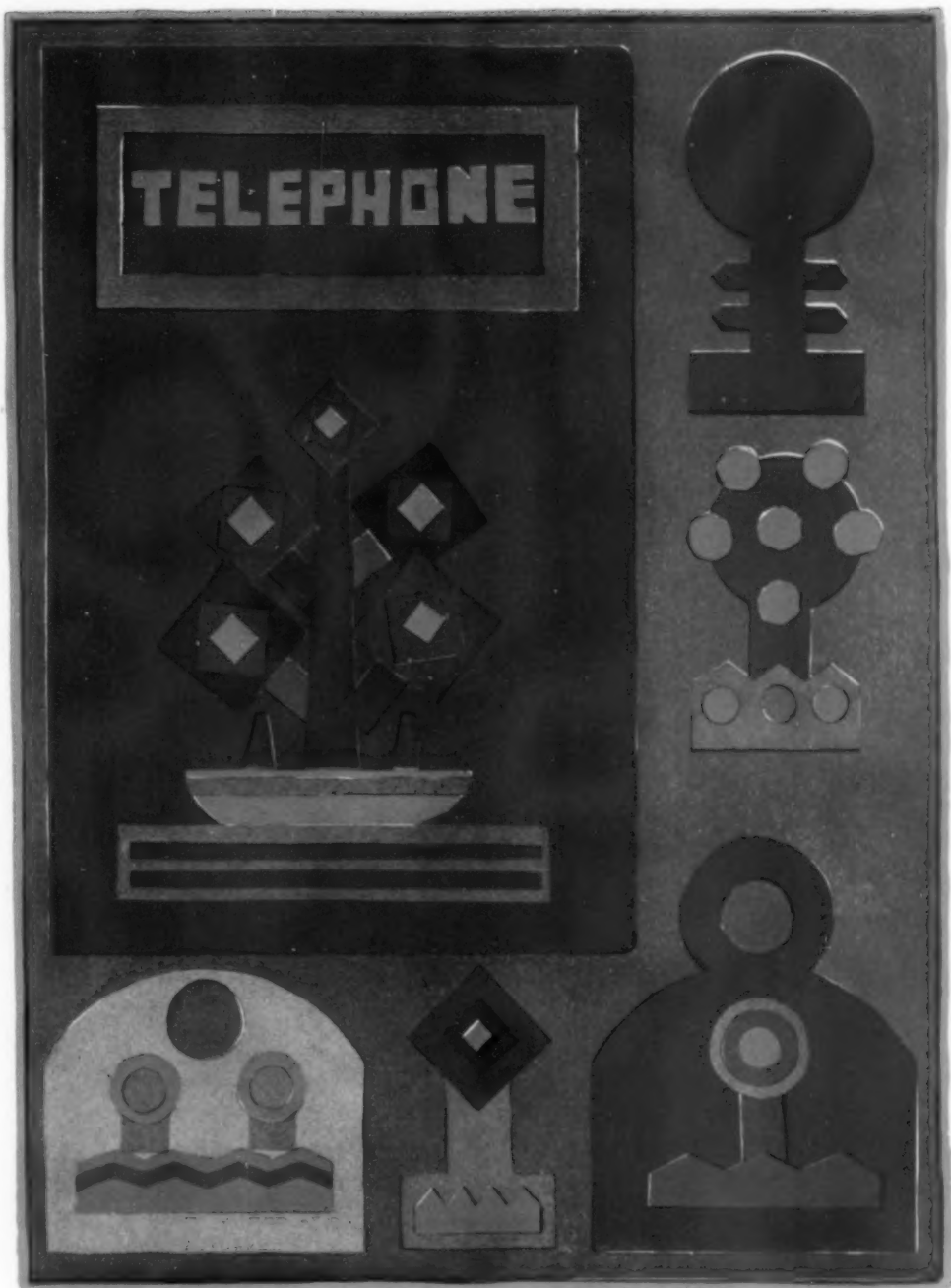
DECORATIVE LANDSCAPES FOR BLACKBOARD BORDERS



FOUR SNOW MEN IN TORN PAPER BY PUPILS OF HELEN REDCAY
SNOOK, ART INSTRUCTOR AND SUPERVISOR, NEWTON, NEW JERSEY

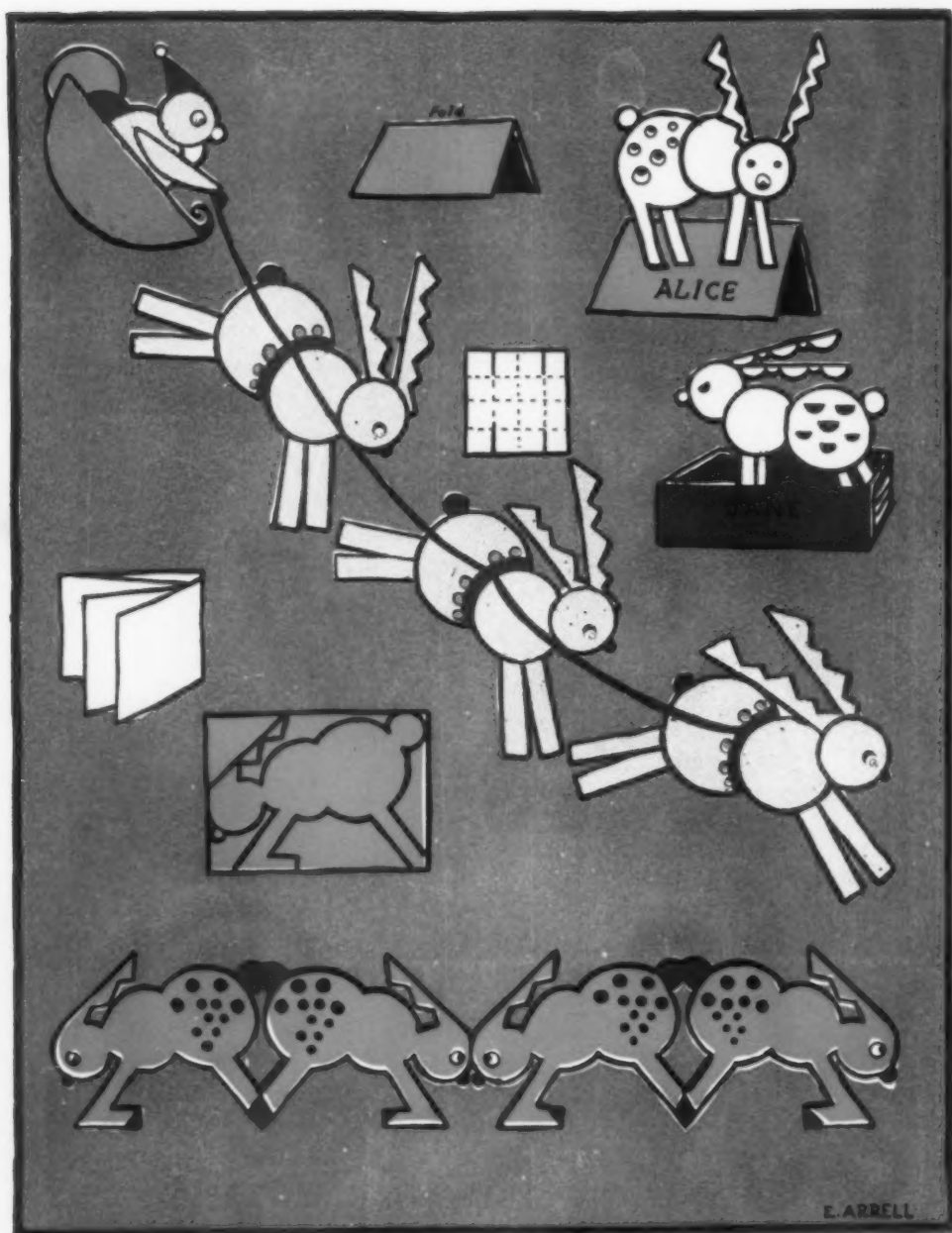


A RIDING HORSE FOR A SMALL BOY'S CHRISTMAS PRESENT MAY BE SAWED OUT OF WOOD AND PAINTED IN GAY COLORS BY HIS OLDER BROTHER. DESIGNED BY TED SWIFT FOR THE SCHOOL ARTS MAGAZINE



CUT PAPER TELEPHONE BOOK COVER DESIGNS, AND TELEPHONE COVER TO PLACE OVER HANDY MEMO NUMBER PAD TO BE HUNG AROUND THE TELEPHONE MOUTH-PIECE. DESIGNED BY M. C. GILLETTE, GREAT FALLS, MONTANA

The School Arts Magazine, November 1930



CUT PAPER ANIMALS BASED UPON CIRCLES MAY BE DEVELOPED INTO ODD ANIMAL PLACE CARDS OR FAVORS OR OTHER HOLIDAY DECORATIONS. DESIGNED BY E. ARRELL

The School Arts Magazine, November 1930



CHEERFUL PILGRIMS AND STOICAL INDIANS MAY BE DRESSED OVER CLOTHESPIN AND USED FOR SANDTABLE OR SMALL STAGE CRAFT WORK, OR ARRANGED AS THEY ARE SHOWN HERE ON A TABLE SURFACE CLOSE TO A BLACKBOARD BACKGROUND OF TREES OR OTHER SCENERY

The School Arts Magazine, November 1930



COSTUME DESIGN SIMPLIFIED AS DESCRIBED BY LEBARON ARBUCKLE OF BEXLEY, OHIO, IN HER ARTICLE IN THIS ISSUE

The School Arts Magazine, November 1930

Costume Design Simplified

DOROTHY LE BARON ARBUCKLE

Art Instructor, Bexley Schools, Bexley, Ohio

IN THE study of clothing design in the grades I have found illustrations of cut paper well adapted to the needs of the problem. Since good proportion of line and decoration are fundamentals of good costume, toned paper seems the ideal medium, for it does away with all superfluous ornament, and enables the child to see the figure and dress *en masse*.

The method described below has the advantage of simplifying figure construction so that the child can devote all his attention to the problem in hand, i.e., to design a suitable costume for himself, instead of struggling over a figure on which the clothing is to be arranged.

Scissors, toned paper, and paste are the materials required. As an approach to the problem and for stimulation of interest let the children discuss clothing, emphasizing suitability, simplicity of line and ornament, and use of harmonizing colors. The study of children's fashion illustrations is also a great help. A few simple divisions of the human figure may be discovered by the children. For example: a child is usually five or six heads tall. The hips are at a point halfway on the height of the figure. The shoulders are a little more than halfway between the hips and the top of the head. The knees are half way between the hips and the feet, and the hands extend almost to the knees. Keeping these proportions in mind, the child may begin to cut the various parts of the figure. Start by cutting an egg-shaped paper for the head. This head may be

used as the unit to determine the height of the figure. Next, the dress is cut in the form of a triangle or a rectangle; and the rectangles of the required length are cut for the neck, arms, and legs. If it is a boy's suit that is to be designed, a rectangle for the coat and a square for the trousers may be substituted for the triangular paper. Now the various parts may be assembled. Any mistakes in proportion or design may be easily corrected by moving the parts about. In the final step, paste the parts together and add the hair and other details in toned paper. These basic geometric shapes may be changed by any deviation desired to make the design individual and becoming to the general form of the particular child and suitable for use in the occasion.

Many interesting details in dress design may be worked out quickly in colored cut paper, giving the child with creative inclinations opportunity to express his ideas. In the two-piece dress in the illustration, the paper for the skirt has been folded to simulate pleating. Where an organdy frock is to be designed colored tissue paper may be used. Gather and paste to show shirring. Toned paper and tissue paper might be combined to show difference in texture.

This method is successful in teaching clothing design to children in the primary grades as well as to their older brothers and sisters. Their interest will not flag as they express their ideas in a quick and satisfactory way. This same

method of figure construction can be used in poster illustration. When action is to be portrayed, the arms and legs before pasting may be cut at elbows or knees and placed in suitable position. By means of this simple method the

children will gain an elementary knowledge of human figure proportion. Designing with these proportions in cut paper affords the child a fine opportunity to study color and design as applied to his own clothing.

How to Make Paper Belts

MARY E. FENNER

Supervisor of Elementary Art, Herkimer, New York

MANY simple school frocks are often spoiled in effect by unfortunate trimmings and accessories. In several art classes, paper belts proved an interesting and practical solution to the problem. The girls had an informal discussion about colors that would best harmonize with their particular costume. This seemed an excellent opportunity, also, to review color schemes of all kinds.

The majority of the girls selected their colors from thin tonal papers. Some ingenious students used the colored pages from the advertising section of current magazines. (Magazine covers proved to be too heavy.) Others completed their belts of white paper, and then added a simple design on each square, with crayon or paints.

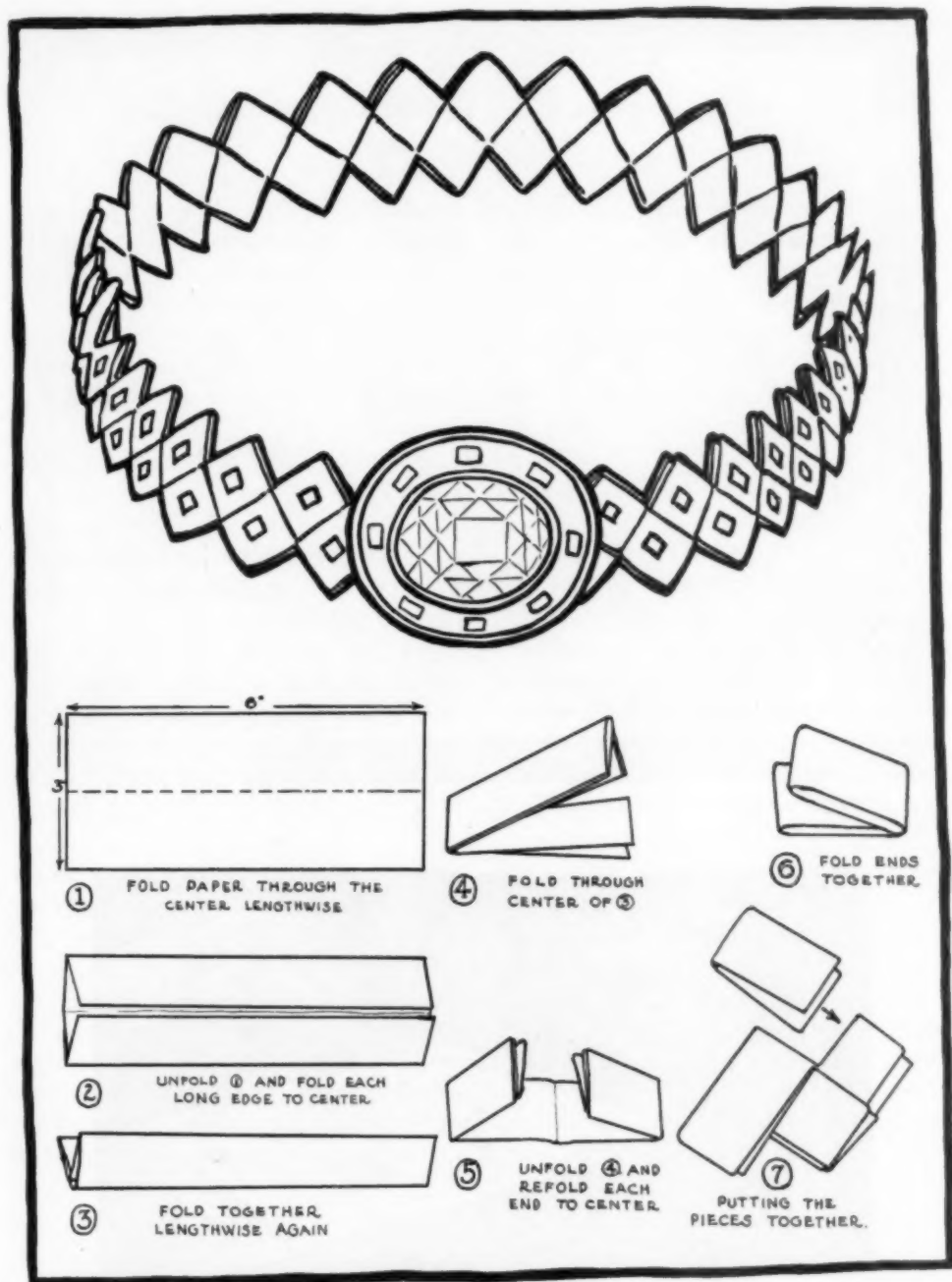
The paper was cut in oblongs, 3" x 6".

All pieces were cut exactly the same size. Each piece was folded, as shown in the accompanying sketches. After several had been folded, the pieces were put together. Thus began the actual making of the belt. The sketches, if followed step by step, will explain clearly how to join the folded papers. As the belts assumed reasonable lengths, the girls tried them on, to be sure of correct waist measure.

The buckle, a ten-cent bar pin having a large colored stone, completed the belt. (With an eyelet punch, a hole was made in each end of the belt and the pin was fastened through the holes).

As a final step, after the designs were painted on the belts, they were given two coats of white shellac. This made them more durable as well as more attractive.





CONSTRUCTION OF COLORED PAPER BELT. MARY E. FENNER,
SUPERVISOR OF ELEMENTARY ART, HERKIMER, NEW YORK

Hooked Rug Project

MARY FLANNERY, *Sixth Grade Teacher*; CARMEN A. TRIMMER, *Supervisor of Art*
East St. Louis, Illinois

IT IS always interesting to find some craft which is easy to do, inexpensive and which gives very satisfactory results. Hooked rugs, now so popular and expensive in our art departments, give us such a craft.

From an educational point of view this project provides an outlet for energy and artistic quality. Children love to create things, and to know they are making something useful as well as beautiful is a keen satisfaction.

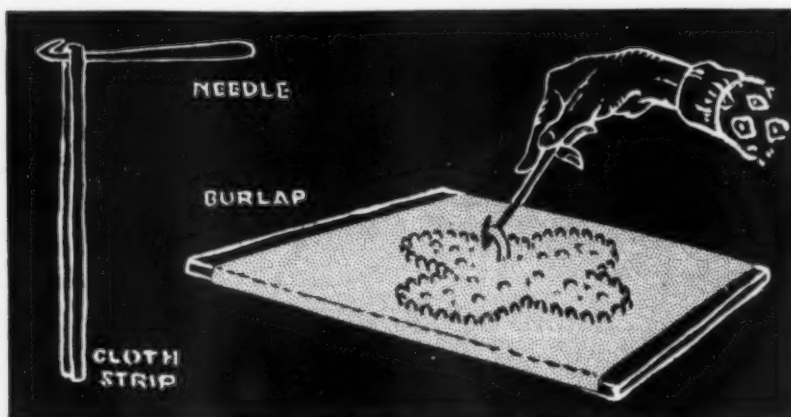
This interesting as well as enjoyable project teaches many useful lessons which will carry over into other of life's activities. It develops habits of application and industry and the inexpensiveness of it puts it within every child's reach.

A great advantage of this craft is that

it is self-corrective. Poor workmanship brings its own reward and very quickly, too. The worker can see his own mistakes and can correct them just by pulling out a few stitches and not marring his whole work. This project includes lessons in design, color and accuracy of work.

We selected yard-wide burlap and cut it in different lengths as 18" x 18", 18" x 36", and 18" x 24", and bound or overcast the edges with coarse thread to avoid fraying. This was stretched over a wooden frame.

We then drew our designs and colored them with crayola to get our color scheme. The children went in groups at home to dye their old silk stockings and rayon silks; some made their rugs of plaid cotton stockings.



A METHOD FOR MAKING A HOOKED RUG, USING A BURLAP FOUNDATION STRETCHED OVER A FRAME, A NO. 5 CROCHET HOOK AND SILK CLOTH CUT IN $\frac{3}{4}$ -INCH STRIPS. MARY FLANNERY, SIXTH GRADE TEACHER; CARMEN G. TRIMMER, ART SUPERVISOR, EAST ST. LOUIS, ILLINOIS

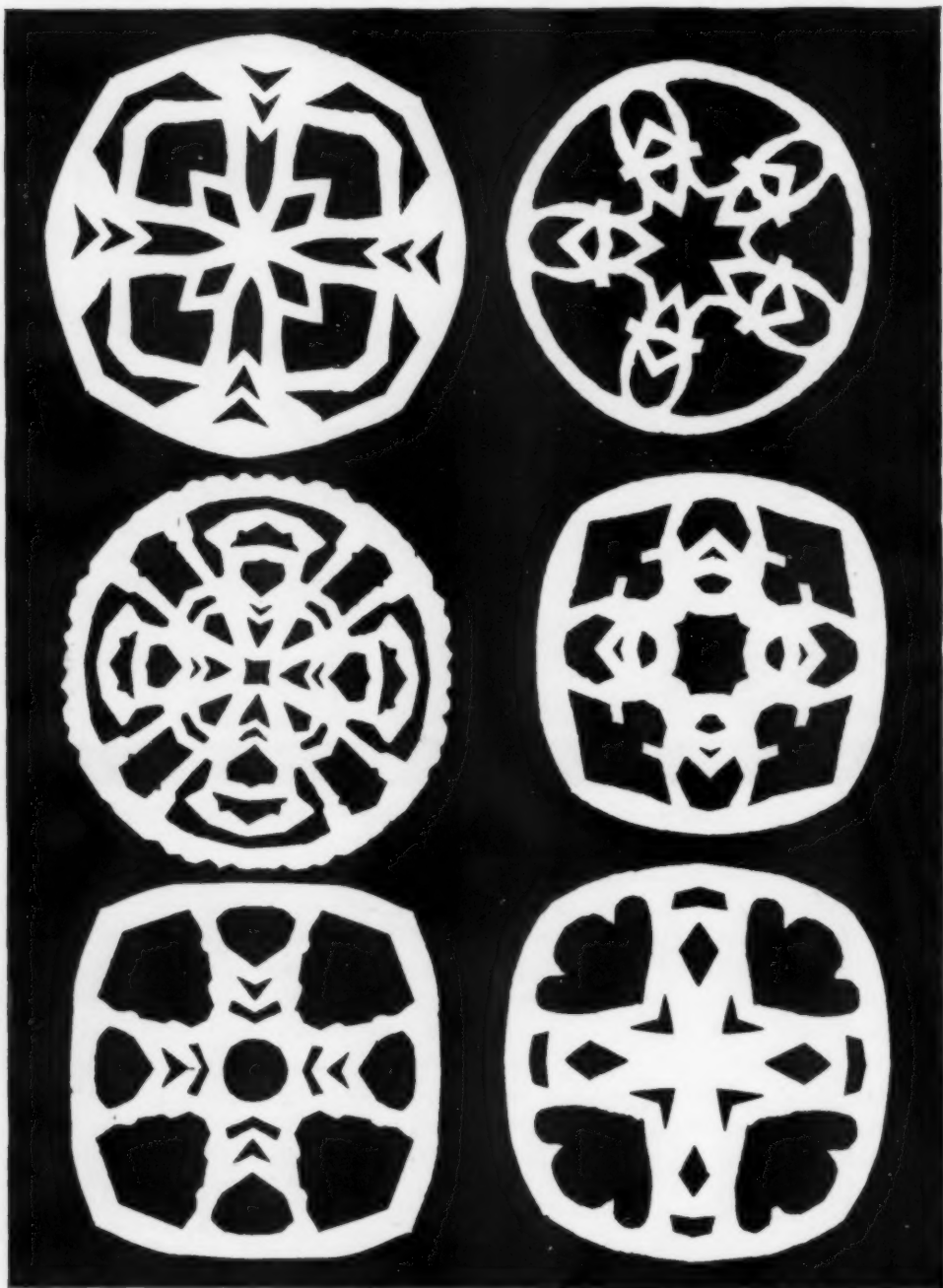


HOOKED RUGS MADE BY SIXTH GRADE PUPILS OF EAST ST. LOUIS, ILLINOIS, SCHOOLS

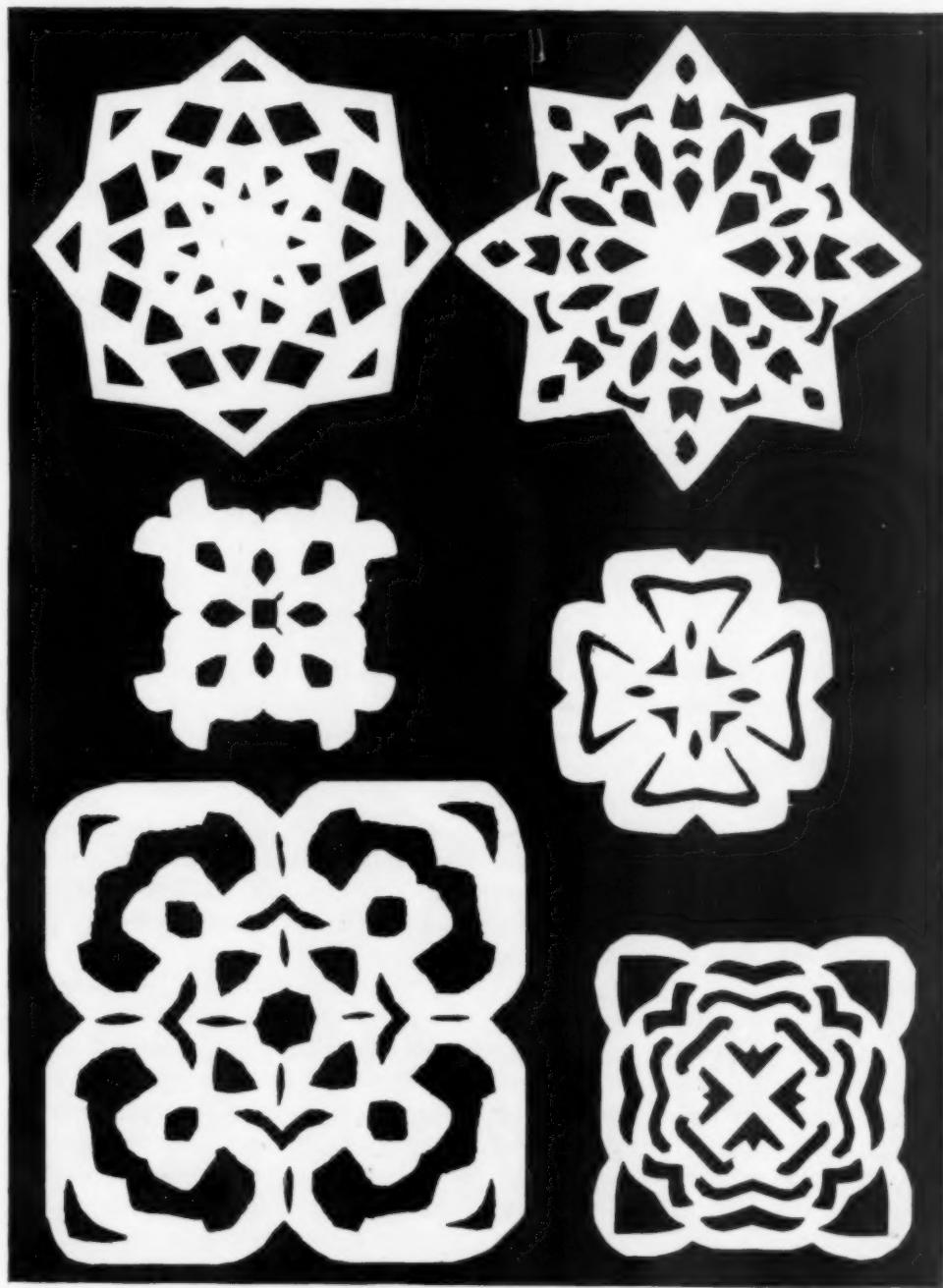
We used No. 5 crochet needle to hook the silk, which was cut in three-fourths-inch wide strips, through the burlap, taking care to have all the stitches the same length and very close together and to open each stitch out to show the silky side of the material. After the hooking process was well started the children were permitted to work on them at home and at noons on rainy

days. The boys enjoyed making these rugs just as much as the girls, and one of the best made and the most original designed rugs was made by a boy who refused at first to be even interested in old silk rags. After the rugs were made we sized and lined them or some just lined them and used them as chair backs, wall plaques, and some made pillows of the 18" x 18" size.





FOLDED CUT PAPER DESIGNS MADE UNDER THE ART SUPERVISION OF ELSIE CHARLES, CLINTON, IOWA



FREEHAND CUT PAPER DESIGNS. ELSIE CHARLES, CLINTON, IOWA

Variety, Harmony, and Unity in Paper Designs

MRS. ELSIE CHARLES

Clinton, Iowa

DEFINITE ways in which to teach fundamental principles of design are more difficult for the grade teacher than any other item in the course. Since it is one which is to enter into each single order in art, something has to be done. The "surprises" of the kindergarten that are cut on folded paper have spoiled the use of the same device for teachers who have not analyzed the difference between accidental design and that which is evolved by definitely applying the principles.

In the case of the examples in the illustration, the teacher first demonstrates for the class. The paper is folded on all diagonals and on all diameters. She draws the diagram on the board as she cuts, explaining that one space must be large, one small—for the element of *Variety*.

Then a band is cut into one side, either short or long; but so arranged that they go past the length of the other cut; this for *Unity*—this holds the pattern together.

Harmony is emphasized by showing that only lines which are structural to the space to be designed should be used. One center of interest only is used by making the first design have the pattern about the edge, while a second one may be about the middle; but we must not have both middle and outside crying for attention at once, or else we shall become confused.

For lower grades all cutting is done in from the edge, no puncturing is expected

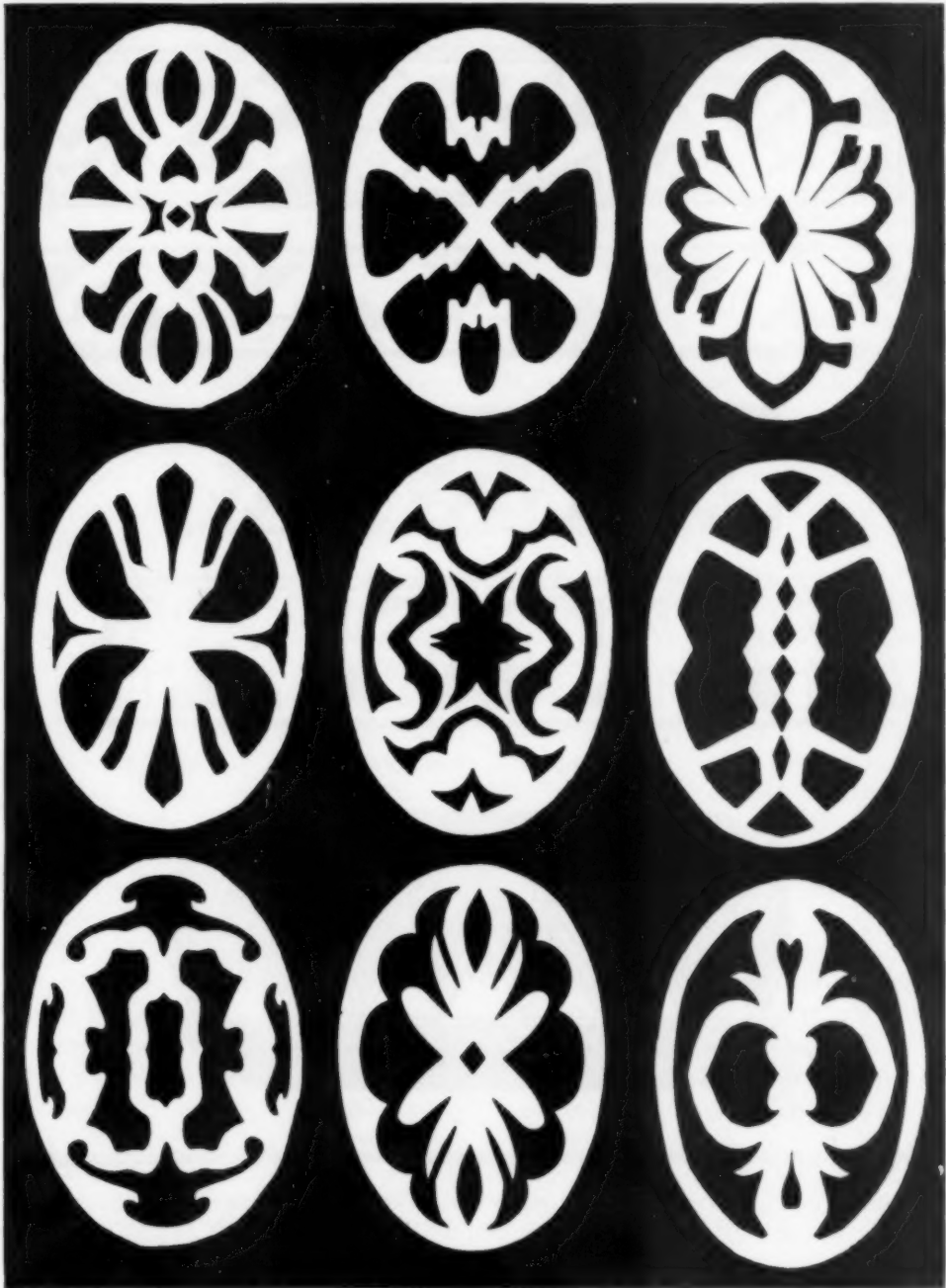
with all the folds making the paper so thick. They should have a piece that is the largest square they can obtain from 6" x 9" cutting paper, or colored poster paper. In the square design, for *Harmony* the pupil is always cutting either parallel with side, edge, or diagonal. The children who can fold five-pointed stars can make those with five radii.

Making a simple edge at the beginning will help the mind to work at the start of the design. Do not hesitate to open the design during the cutting. So far as possible have all lines and forms lead the eye back into the design. That means to have any points come in, not out. All the time you are working to have the cuts in the outside make an interesting pattern of the center that is left.

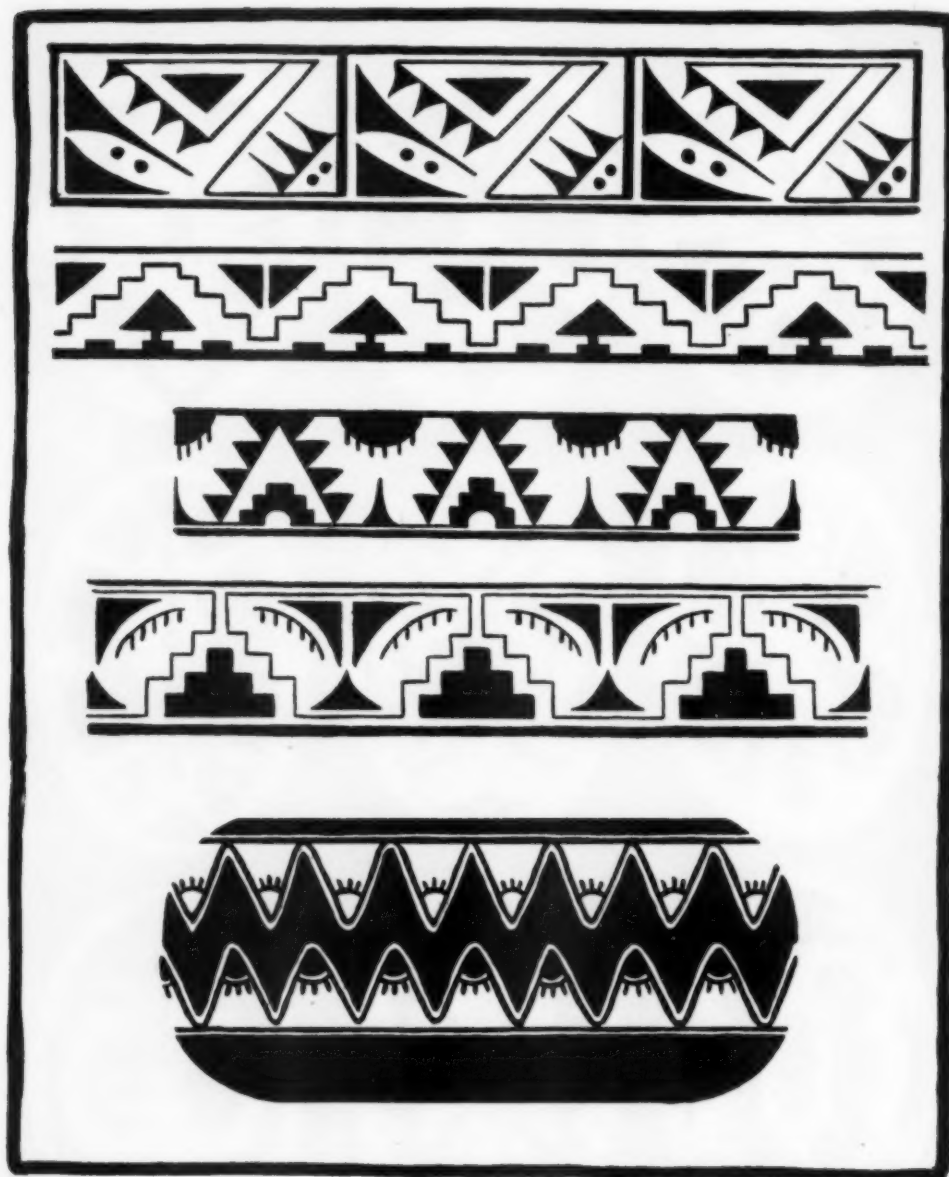
Many a poor design may be improved by making a number of the smaller holes into one big hole. A teacher should practice this well before presenting it to the class.

Color can be introduced by having the design cut in one color and placed over a harmonizing one; blue-green on bright green, lavender on purple, brown with orange, gray-blue with bright orange, black with any bright color, and so on. The pupils should be kept working in definite color schemes, naming the schemes as they are developed.

Cut-out designs are very handy for "spattering"; and they are very effective when used in gesso patterns on boxes, or for a design on clay tile.



CUT PAPER DESIGNS SHOWING THE PRINCIPLES OF VARIETY, HARMONY AND UNITY



NATIVE DESIGNS BY INDIAN CHILDREN IN THE GOVERN-
MENT INDIAN SCHOOLS. NELLIE HAGAN, MARIETTA, OHIO

Art Work in the Indian Schools

NELLIE HAGAN

Marietta, Ohio

NOTHING is so distinctly American as the art of the American Indian, nothing so closely related to the art of the present-day potter and designer as Indian pottery, basketry and other art works. Like all primitive people, the Indian possessed an instinctive capacity for symmetry, rhythm, consistence and color value, that was nothing short of marvelous. This is shown in their bead-work, decorations on pottery, and designs woven in rugs, blankets, and clothing which are cherished and preserved today along with the world's finest specimens. This inherent artistic instinct is strikingly shown in the work of young children of certain tribes of the Southwest. In the government's Indian schools on some of the reservations pupils of the grades create designs in black and white and in color, of fine line and arrangement, which are most attractive for their consistence and rugged characteristics.

The pupils at the particular school which the writer has in mind worked under the guidance of competent teachers, in much the same manner as the art class proceeds in our public schools for American children. The pupils sat at long tables instead of individual desks, and worked with pencils, charcoal and crayons on manila practice paper. These boys and girls have been constantly surrounded by the beautiful art work of their parents—woven rugs and blankets, cooking utensils and tableware of unique and naïve design—and come to school

prepared to recreate these motifs and originate similar new ones. Much of the work consisted of picture writing, that is, arranging symbols to tell a complete story. Many symbols were brought from home, others were original in the classroom. The commonest ones were familiar to all and were used over and over again. These comprised flying geese, arrowheads, ears of corn, rain clouds, mountains and valleys, butterflies, birds, grass and trees. All of these symbols with their interpretations were copied into notebooks kept by the pupils, and new ones added as they were learned. Also a tabulation was recorded of the colors and their significance. The colors used in these lessons were few and simple but of great meaning. Red represents blood or war; yellow, the sun; green, water, grass or trees; brown, the earth or desert. White represents life or light, while black means death or sorrow.

The figures employed by the Indian boys and girls in their design work were abstract motifs, but they have abundant imagination as well as an understanding of spacing and rhythm, which enables them to make designs that are lively, vigorous and strong, and of fine art form. Much of this work was infinitely more pleasing to the eye than the elaborate, incongruous decorations that are often seen.

The lessons consisted of designing with colored papers, weaving baskets and trays, the making of leather moccasins

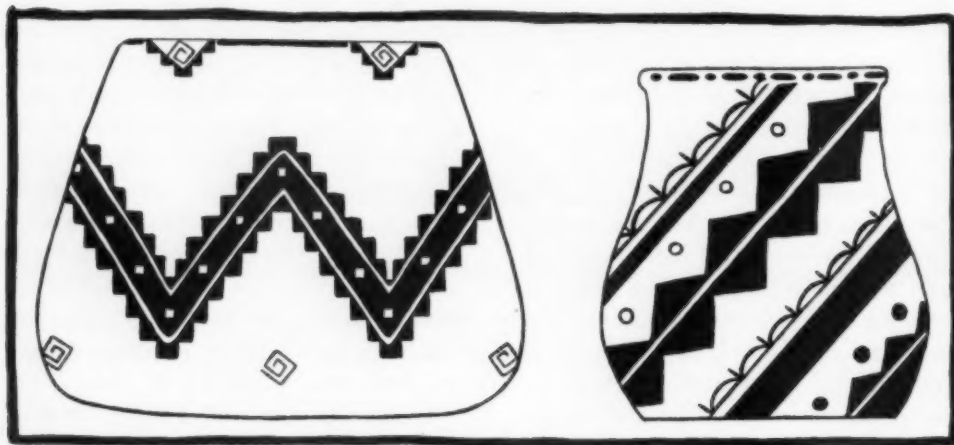
that were later embroidered with beads, and simple pottery work. The problem in which the writer was most interested was that of designing, making and decorating a small pottery bowl. The teacher laid stress upon the fact that line and proportion are all-important, and as a preface to the work a conscientious study was made of the shapes of different kinds of pottery in order to understand what constitutes good form.

Profiles were analyzed and it was observed that these must have a pleasing curve and that an interesting and satisfactory relation must exist between height and width. Several profile drawings were made with charcoal by each pupil and the best was chosen for a pattern. On this paper pattern a design was planned with due regard to the general contour of the pattern.

The little bowls were built by hand in the primitive method of coiling, starting with a bottom of a flat piece of clay. The pupils showed deep interest in the clay problem and experienced great joy from handling this plastic material.

Care was taken throughout the procedure to keep the coils thick and even, and the shape of the paper pattern was closely followed. When the desired height was reached and the coils had been thoroughly pressed together inside and out, the pottery was allowed to dry. The next step was to sandpaper the little bowls to refine the shape and polish by rubbing with a smooth stone. The pottery was then ready for the decoration which was taken up in another lesson. The designs that had been planned for this use were criticized and corrected and made as fine as possible before being drawn on the bowl.

Some did this drawing free-hand; others by means of transfer paper, depending on the intricacy. Colors were mixed and applied thinly with a fibre brush, in much the same manner we employ for free brush work. The designs were painted in with two or three coats, according to their density, being sure that the body did not show through. After the firing was done some of the bowls were given a wash of green or



POTTERY DESIGNS BY INDIAN CHILDREN IN GOVERNMENT SCHOOLS. NELLIE HAGAN, MARIETTA, OHIO

amber glaze; while others were left untouched.

The results were gratifying indeed. To be sure, some were very crude and childish in a single color on simple shapes, but others were really fine pieces displaying an understanding of design and color, as well as familiarity with the craft. The more one studies this primitive work with its beautiful patterns and

careful workmanship the more fascinating it becomes and the more our admiration increases.

The clay problem as described here furnishes an interesting and practical exercise for any art class. Its execution brings about a knowledge of one of the oldest of crafts and furnishes an excellent opportunity for applying the principles of design to a definite project.

A Christmas Toy Shop

A Project for Primary Grades

WE began our Christmas toy shop immediately after Thanksgiving vacation, and as Christmas time drew near, our third grade classroom took on more and more the appearance of Santa Claus' workroom or a real toy shop. The children became more and more interested as December 25 approached, and during their drawing and manual training periods, the teacher allowed them to wander about and work in groups as quietly and efficiently as they could.

First of all, we advertised our store by a simple poster which we hung on the door. The best printer was chosen by the class to make it. Next we decided on the border of toys to decorate the shop. During the drawing periods the children drew toys, drums, tin horns, balls, dolls, blocks, anything they liked, and colored them with crayons in brilliant colors. Each child drew a wooden soldier and the toys were cut out and arranged on black paper which formed a frieze about seven inches deep around the top of the blackboard. The wooden

soldiers were the repeated motif in our border, and were placed in regular intervals on the frieze. The toys we drew were copies of the old toys the children brought to class to be mended and repainted and given to the New Jersey Orthopaedic Hospital on Christmas day.

Manual training periods were given over to repairing these toys which were gladly contributed by the children and their parents. Other friends of the school gave generous gifts of new toys to be added to our contribution for the Children's Hospital. We made a set of A, B, C, blocks by painting plain three-inch wooden cubes with a quick drying brushing lacquer.

The next move was to build shelves for our lovely stock of toys. A committee was appointed to decorate the shelves and the members of the committee covered them with bogus paper, tacking green paper cut in scallops with a red berry in each scallop on the edges. Lumber and old boxes were brought in by the boys for this purpose and there was enough material left to make an

even more elaborate display of the toy boats and automobiles. The children built a small garage on a sandtable for the cars, and a lake and a wharf were constructed on the same table to show off our rebuilt boat models to better advantage.

In odd moments the class made cardboard and paper money and then the actual store keeping began. The children each made a classified price list and during arithmetic periods took turns playing "store keeper" while the others were customers. In this interesting way we had practice in making change, adding, subtracting and multiplying United States money.

We were of course very careful not to spoil our pretty playthings for the children in the hospital by handling them

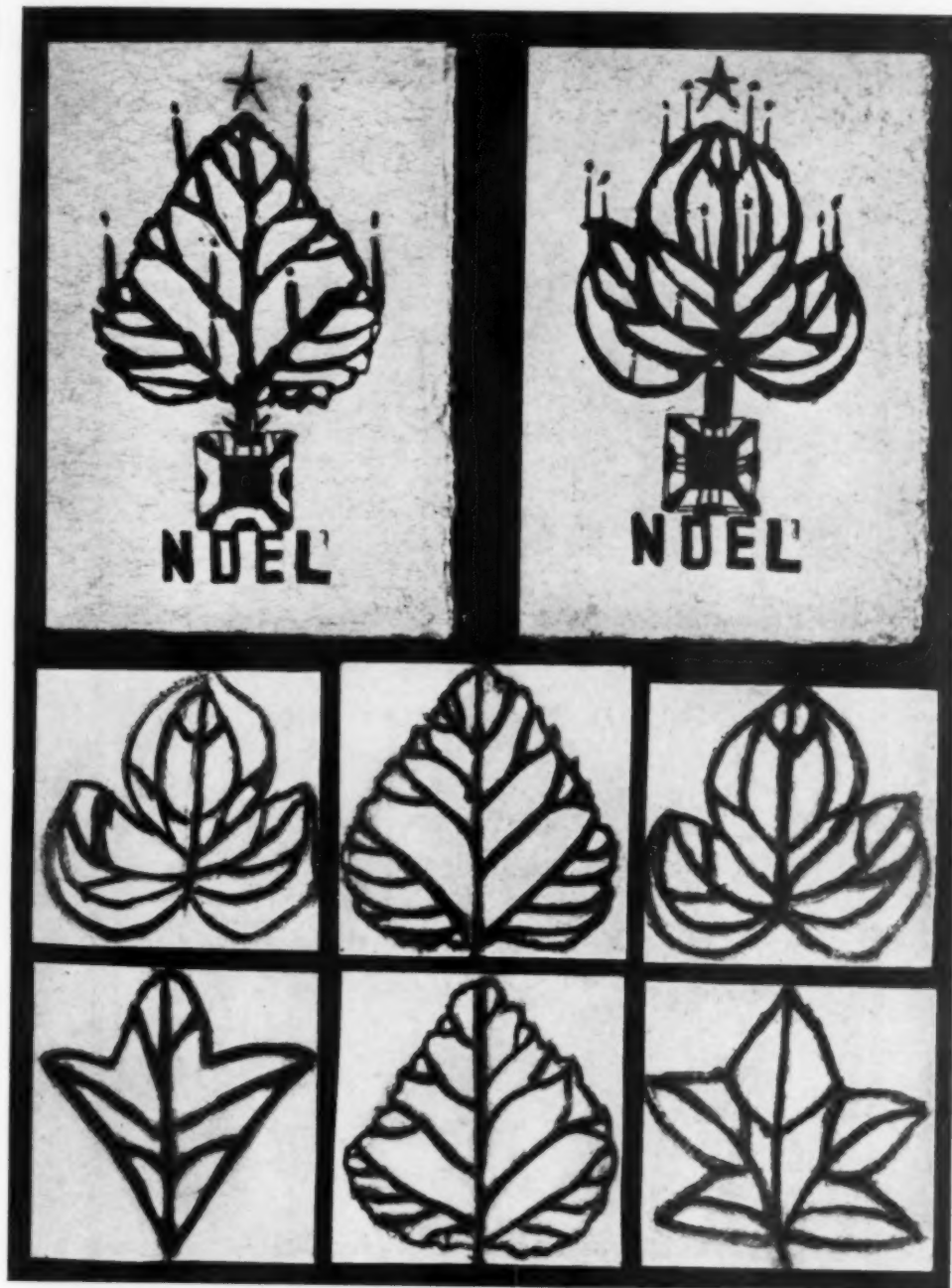
too much, but our practice store keeping was one of the most valuable activities of the entire project.

Our Christmas toy shop proved most successful. The children learned to work together harmoniously and were most enthusiastic. They had practice in drawing, manual training, and arithmetic, and made a valuable contribution to the Orthopaedic Hospital, an excellent lesson in social and civic service for these third grade enthusiasts.

This type of work is play to children, who are hard to keep interested in routine work during the holiday season. We hope some other primary classes will try out our toy shop project, as we feel sure that it would prove just as popular with the members of any other third grade class as it did with ours.



SECTION OF FRIEZE USED TO DECORATE THE SCHOOLROOM CHRISTMAS TOY SHOP. A PROJECT OF THE NEW JERSEY SCHOOLS



LEAF DESIGNS IN CHARCOAL AND TWO CHRISTMAS CARDS USING THE LEAF MOTIFS IN BLOCK PRINT FORM. BY SIXTH GRADE PUPILS OF LYDIA J. WILLIAMSON, DENTON, TEXAS



FIGURES REPEATED WITH COLOR VARIATION FOR CHRISTMAS CARD DECORATION. JESSIE TODD AND ANN VAN NICE, DEPARTMENT OF ART EDUCATION, UNIVERSITY OF CHICAGO



CUT PAPER POSTER BY THOMAS TEEMER, 5A GRADE, PIERCE SCHOOL, MINNEAPOLIS,
MRS. S. T. SPAULDING, TEACHER; HELEN LOENHOLDT, ASSISTANT SUPERVISOR OF ART

The School Arts Magazine, November 1930



TEACHING DESIGN BY CHRISTMAS MOTIFS, JESSIE TODD, UNIVERSITY OF CHICAGO, CHICAGO, ILLINOIS

"The Gift Without the Giver is Bare"

EDNA P. ADEL

Columbus, Ohio

GIFTS, gifts, gifts! December abounds in the anticipation of giving and getting. Ever since the first great gift to the world, the words "Christmas gifts" have brought a thrill of pleasure to millions of hearts.

This pleasure is greatest where the giver throws himself into his gift. This is just as true of children as of adults. Such questions as "Should a gift suit the taste of the giver or the recipient," "Should the color be the favorite of the giver or the receiver," "Should the gift be what you can really afford or that which will match the possessions of the receiver?" such questions, I say, do not bother children at all, thank goodness! They blithely buy what they like, and give it out of the fullness of their hearts,

a horn for Grandmother, and a jumping-jack for Grandfather. This is the natural act of the child unless adult suggestions turn the tide.

One has to be extremely careful of interference, else the gift will be stripped bare of the giver. Did you ever let a group of school children make—within reason—just what they wanted to make for gifts? Try it.

For such a scheme several things are necessary—a small class, good equipment, a large supply of materials, patterns, plans, time and patience. We had a class of eighteen or twenty backward children (ranging in grades from first to fifth, in chronological ages from nine to sixteen, in mental ages from four to twelve), six manual training benches



CHRISTMAS GIFTS MADE IN A CLASS FOR BACKWARD CHILDREN, EDNA P. ADEL, INSTRUCTOR, COLUMBUS, OHIO

well equipped, a generous supply of muslin, gingham, lumber, paint, etc., a collection of patterns, plans and patience gathered during many years of experience in teaching this type of children.

One afternoon early in November, each child selected the one at home for whom he would like to make a present, and what he would like best of all to make. This sounds easy, but it took much time consulting patterns, conferring with each other and with me. I entered into the selections only when consulted.

After selections were agreed upon, we made a list of names of the pupils, after which we wrote the names of those for whom the gifts were to be made and the gift selected. The children who could write freely, wrote on slips for each child the materials needed for the making of his particular gift.

Most of the girls had chosen to make aprons of gingham or muslin. They selected the patterns with a great deal of discrimination and set to work with my help to plan simple cross-stitch patterns on block paper for use on the gingham or to copy simple outline patterns for use on the muslin.

By doing the cutting and designing of these before and after school, it was easy to have the girls busily applying their needles in a day or so. But the boys; that was different. A great many chose toy animals while more ambitious ones selected book-ends, trays, book shelves, door stops, bird boxes, book troughs, footstools, magazine racks, etc.

These children had used benches and tools for at least a term on various class problems, so that handling of tools was fairly easy. The fact that each child had an individual problem made it

necessary for each one to make his own measurements. Each must sink or swim.

It was most gratifying to have children studying the use of the ruler; inches, feet, and fractions thereof became vital things; they were needed now, and the readiness with which they were grasped was astounding. Then such a sawing, hammering, chiseling, sanding, painting, staining, waxing time as we had! Things were spoiled and remade, each one vying with the others to have the best finished product.

It was a marvelous display of what perseverance children can show when real joy and motive are found combined in the work. The making of Christmas cards to go with the gifts, the proper wrapping of the gifts, all added to the worth-whileness of our effort. At Easter time the children asked to repeat the gift-making "just as we did at Christmas." The picture shows some of the results.

We heard of a disabled soldier's family of little children who lacked toys; hence, we made an extra lot of toys, boxed them, and all went in a body to the post office to mail our box. We wrote a class letter to accompany our gift. All in all we had a wonderful time making a group of children happy in giving and receiving.

The hats shown in the picture were ten cent garden hats, faced in cotton crepe and trimmed in button molds covered with the crepe. The children were part of their gifts and they knew it. They had sacrificed and toiled. Their pride in their products raised their self-respect to a wonderful level. This is a great outcome of a project for any group of children who have repeatedly failed.

Some will say, "This is all very well, but we have no benches and no supplies and we do not know how to teach manual training." Here, then, is a problem to challenge you. If the Board of Education can't afford the expense of an equipped bench or two, why not approach the P.T.A. on this subject? They are both generous and willing when the project will make a better citizen of the child.

Then have an entertainment and with the proceeds buy supplies. In the meanwhile take a few lessons under a competent manual training teacher in the accepted manner of holding and using tools. Intelligence and practice will do the rest.

Try it, it is worth the effort. Remember always that tools plus material plus the child equals gifts worth while.



HISTORICAL AND HOLIDAY FRIEZES BY ART PUPILS OF SISTER M. AZEVEDA, CLEVELAND, OHIO

Creative Work in History—Holland and Japan

ELISE REID BOYLSTON

Assistant Supervisor of Art, Atlanta, Georgia

THERE are no parts of the world which offer more delightful opportunities for creative work than Holland and Japan. Full of color and romance, these highly entertaining people fascinate the student with their unusual customs, and suggest on every side a number of fascinating articles to be made along with the study of the countries themselves.

It is most interesting to watch a primary class at work—the measuring and cutting of the costumes, which motivates a timely lesson in arithmetic, and brings about a discussion of the kinds of clothing worn in these countries, a comparison with each other and with ours, and the making of booklets and charts which trace the evolution of wool, silk, cotton, and other goods from the raw material to the finished article.

This making of clothes suggests dolls to represent the people—rag dolls, wire or clay figures, paper or beaverboard, and even wooden dolls. The queer shoes of the Dutch may be shaped from a piece of soft wood or modeled in clay; and Japanese sandals are most easily made by tacking three pieces of wood together, and using a strip of leather or a heavy piece of cord for straps over the toes. Children delight in getting the correct size by drawing around their own feet and afterward hobbling about in these cumbersome shoes, hoping to be mistaken for a stray Dutch boy or a Japanese emperor, perhaps.

Jinrikishas large enough to carry a

boy or girl furnish delightful and never-to-be-forgotten rides through school halls or gardens; and real kites, shaped like fish and dragons, elicit squeals of delight when they start on their skyward journeys.

Toy cows and pigs and geese—all sorts of animals—belong to Holland, and no Dutch home is quite complete without a stork's nest resting cozily in the top of the chimney. The houses themselves are fascinating with their quaintly shaped roofs and flower-boxes, and tulip beds everywhere to add just the right note of color and life. Outside in the street are dogs hitched to brightly painted carts which hold miniature cans of milk; and even life-sized churns may grow out of discarded nail kegs and perhaps an old broom handle for a dasher.

There are Dutch beds and cradles to be made, and fireplaces with tiles showing windmills and canals. There are Delft-blue plates for the mantel, and dishes of clay for a real Dutch tea party at which cheese and milk are eaten. And what could be more delightful than the making of plates and cups and a low Japanese table, at which rice cakes and tea are to be served, with perhaps a bowl of rice, cooked at school, and chopsticks made for the occasion!

This calls to mind the writing of Dutch and Japanese songs and plays, the working out of folk dances, the making of fans and umbrellas, the

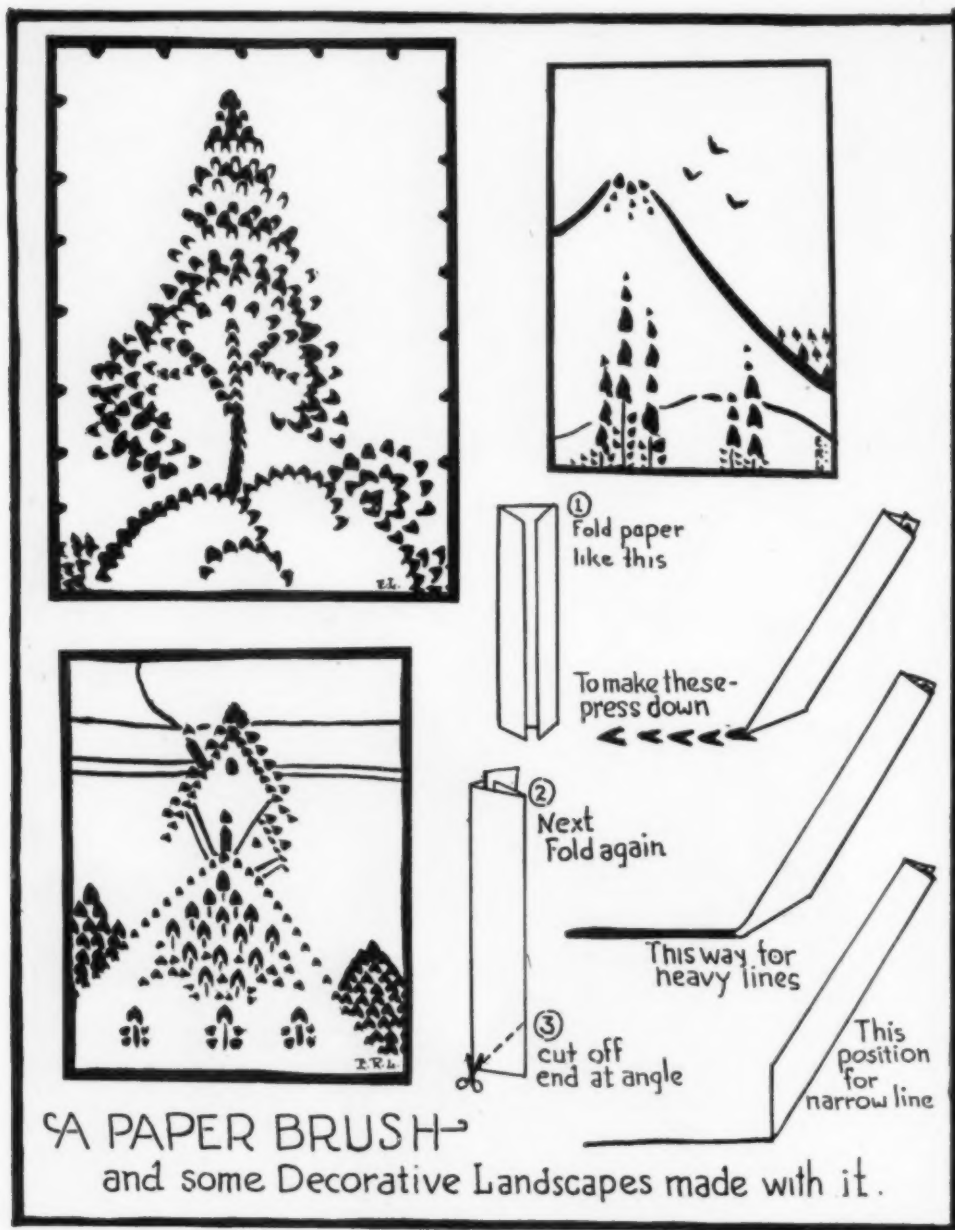
(Continued on page ix)



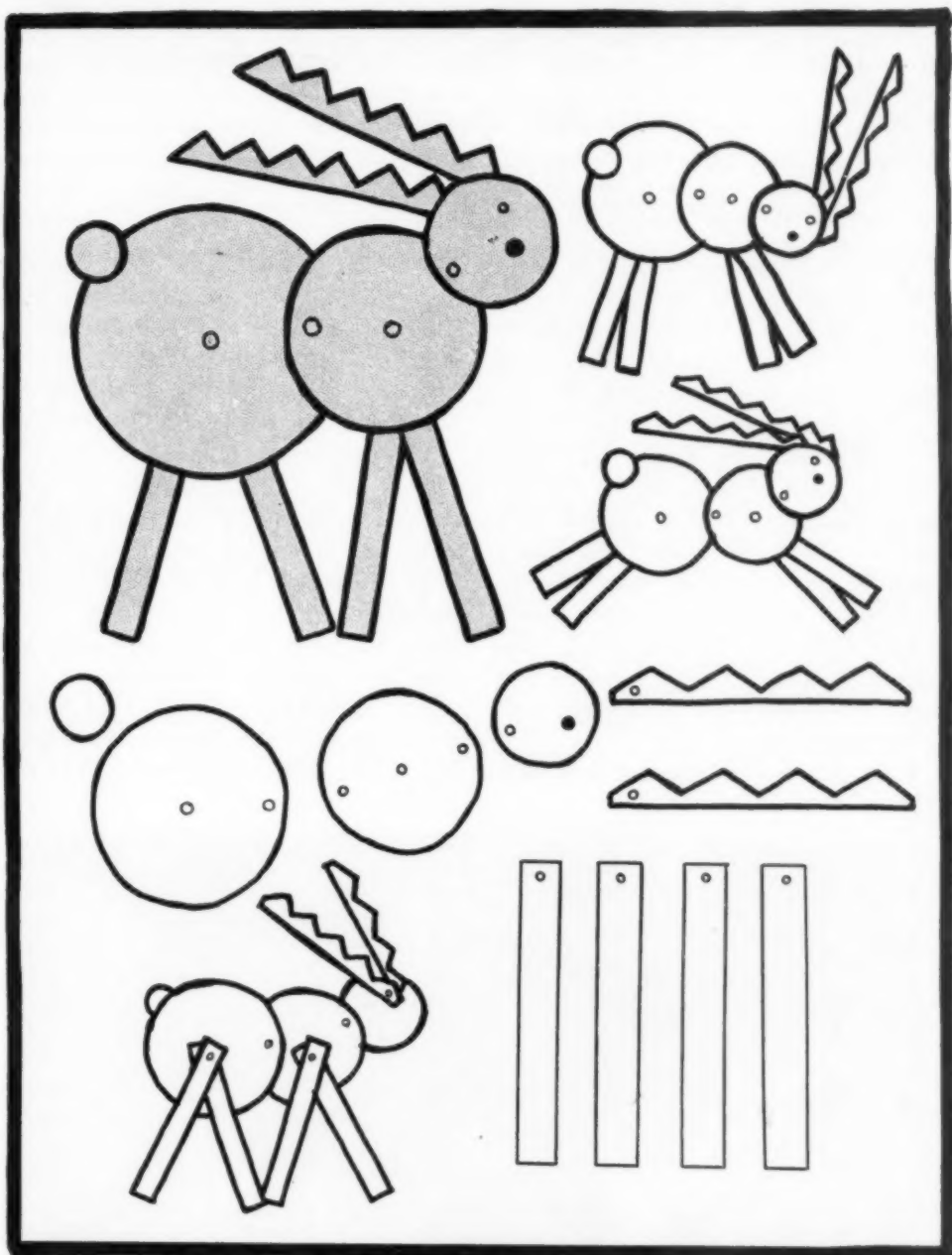
CREATIVE WORK IN THE STUDY OF JAPANESE COSTUMES BY PUPILS OF
ELISE REID BOYLSTON, ASSISTANT SUPERVISOR OF ART, ATLANTA, GEORGIA



CREATIVE WORK IN THE STUDY OF THE HOME LIFE OF HOLLAND, BY PUPILS
OF ELISE REID BOYLSTON, ASSISTANT SUPERVISOR OF ART, ATLANTA, GEORGIA



DECORATIVE LANDSCAPES MADE BY DIPPING A PIECE OF FOLDED PAPER INTO DRAWING INK AND HOLDING IN VARIOUS POSITIONS AS SHOWN. BY E. ARRELL



HOW TO CONSTRUCT A REINDEER OF PAPER AND FASTENED TOGETHER WITH BRASS STAPLES SO THAT IT MAY BE MOVED INTO VARIOUS INTERESTING POSITIONS. DESIGNED BY E. ARRELL FOR THE SCHOOL ARTS MAGAZINE

The Second Grade Finds a New Approach to Art Expression

LUCY NULTON

Second Grade Teacher, East Carolina Teachers College, Greenville, North Carolina

ONE CAN scarcely remember where it began, so quietly does one come to a readiness of expression. Certainly it wasn't in a "lesson"! More than that, it was in living, and the expression of art was an expression of life.

At any rate, one dreary November morning some of us found an old box partly filled with bits of colored chalk and the whole group was flung into a fiesta of gayly colored manipulation. Reds spread upon blue and yellows upon green, while orange and purple and saffron danced riotously across a gala day. November was no longer dull! It was a feast day of color.

Perhaps it was the suggestion of rain-

bow colors in this chaos of unplanned manipulation, or more probably it was sheer love of color and desire to use as much of it as possible which led to our first large group drawing on the blackboard as a new phase of art expression.

This first picture followed two days of slightly directed manipulation. It proclaimed its kinship to the manipulative stage, for it was plainly a transition from the purely individualistic to the purposive, group undertaking. Its ideas, too, indicated an early stage of experience and lack of coherence.

The picture boasted two main ideas, for being still first graders, we clung familiarly to homes and houses and no



BLACKBOARD DRAWING IN COLORED CHALK, ILLUSTRATING THE APPROACH OF THE THREE WISE MEN

picture could be complete without the huge brown house. Yet the rainbow made a challenging appeal from the opening horizon of second grade and won its place of prominence, extending across the entire picture, by virtue of its many and vivid colors. Far to one side, opposite the house, were spread some giant cobwebs of unrecognizable quality, supported by frail blades of grass. This might have been enough, but it lacked the human element until some child thoughtfully included two little girls walking rigidly with bouquets held awkwardly in front of them. With this addition of the human element and of action the picture was considered finished.

Yet it was neither complete nor satisfying, despite its over-abundance of ideas. As a group expression it lacked unity. It refused to hang together and dispersed itself all over the board in a multiplicity of small thoughts. One of the children of the group was its best

critic. "It seems like it doesn't all fit together," she complained shrilly.

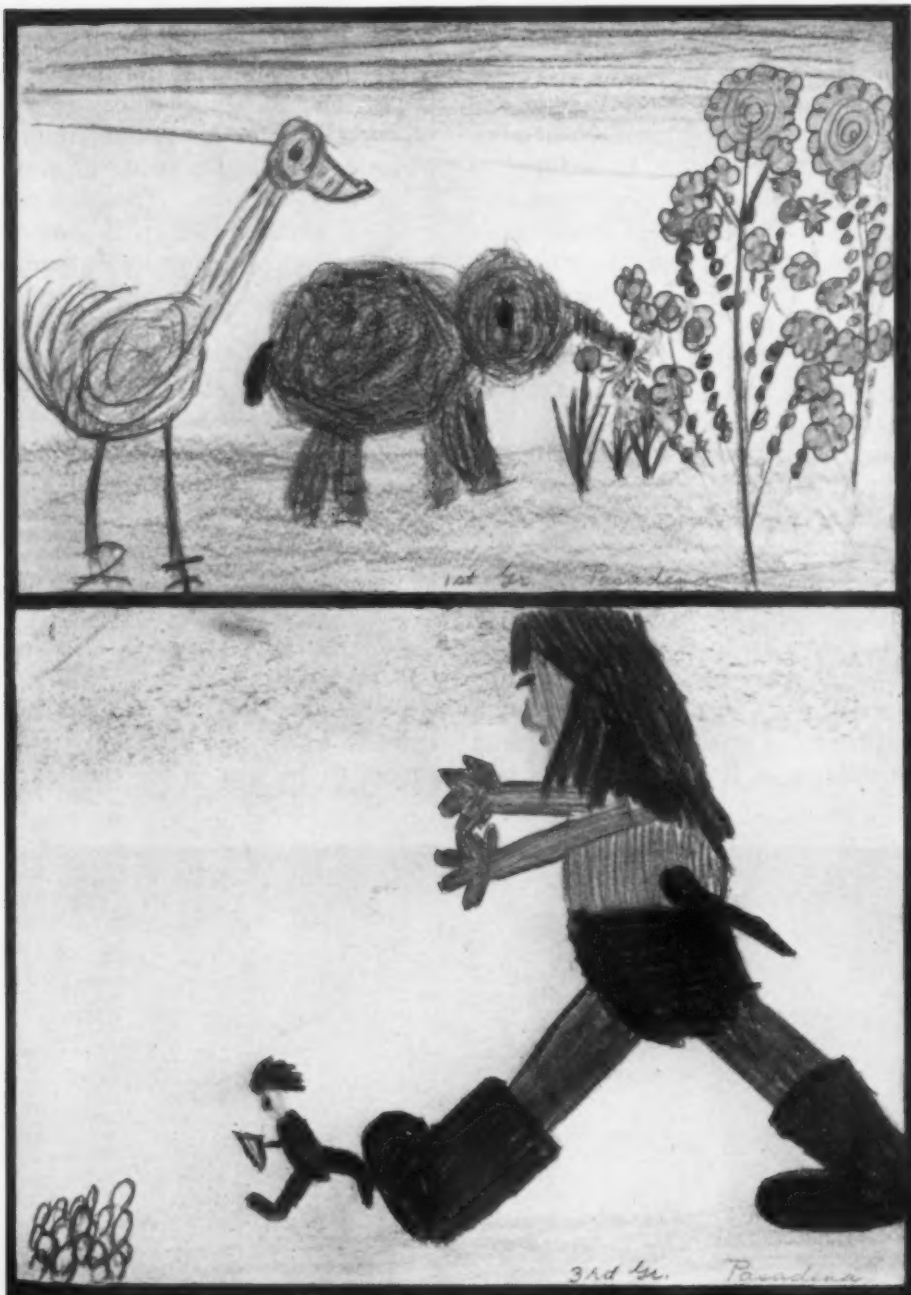
We were still individualistic. We lacked some forceful, dominating group experience. This compelling group experience came hand in hand with growth in pictorial expression. Though it came from an unusual quarter, it came unforced and with it came its consummation in a picture which held conclusive proof of the unity of all experiencing.

Even in late November we had begun to learn the old familiar Christmas carols and to identify ourselves with them. Identification came readily and soon their spirit was upon us in song, in story, and in the making of gifts.

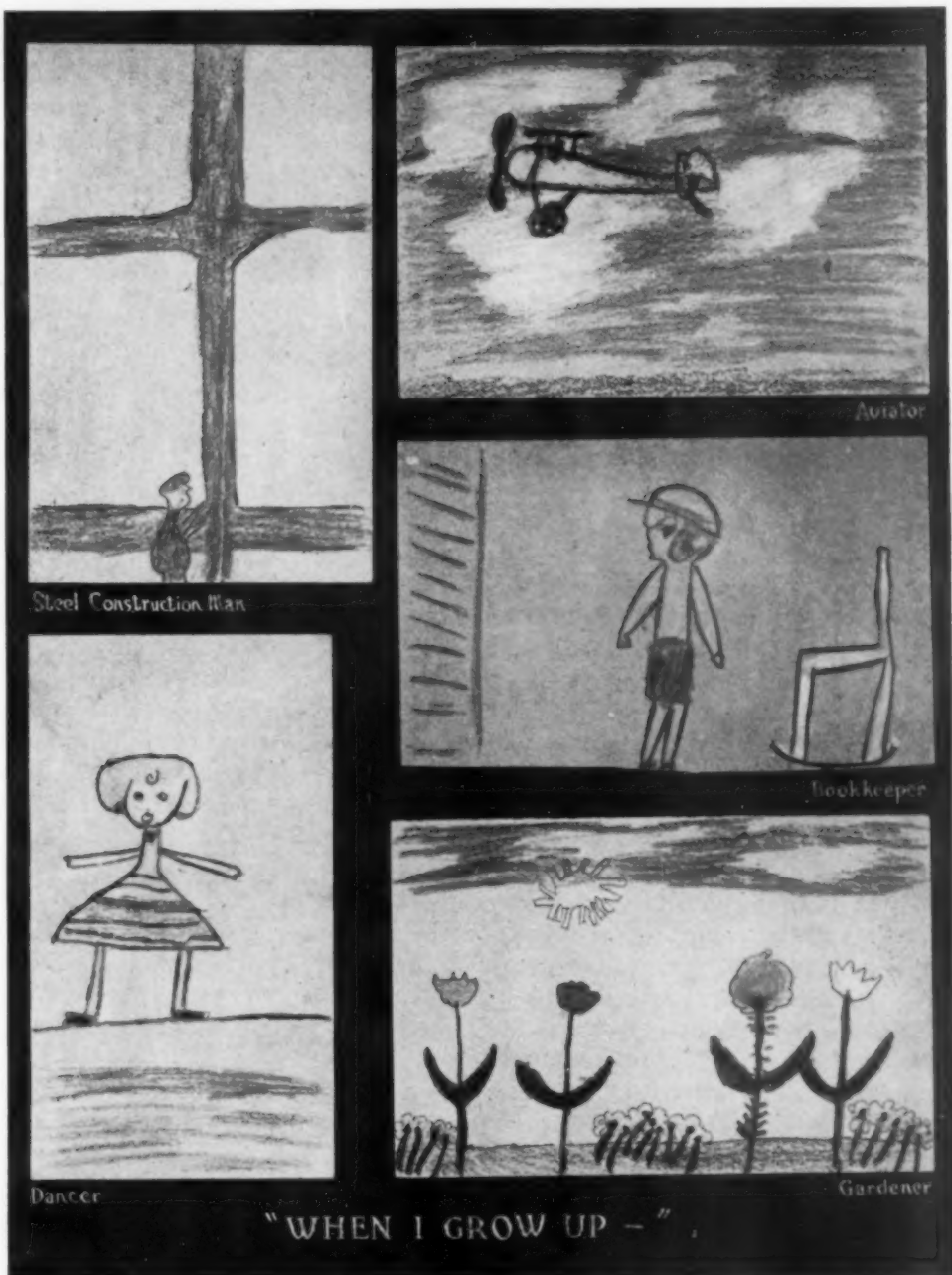
One December morning, after the mid-morning lunch, instead of the usual exchange of stories or conversation the teacher read simply, with little explanation, the story of the first Christmas. It was the story given in the Gospel of Luke, so simply and beautifully told as almost to be written for children, so



CONTINUATION OF THE BLACKBOARD FRIEZE IN COLORED CHALK, ILLUSTRATING A CHRISTMAS SCENE



CRAYON DRAWINGS. AN OSTRICH AND AN ELEPHANT IN A FLOWER GARDEN, AND JACK AND THE GIANT BY FIRST AND THIRD GRADE PUPILS OF E. M. KERMS, LOS ANGELES, CALIFORNIA. HERE IS SHOWN A DELIGHTFUL DISPLAY OF THE CHILDREN'S IMAGINATION



CRAYON DRAWINGS BY THIRD GRADE PUPILS OF M. PARKER, TEACHER; A. HELEN VAIL, ART SUPERVISOR, MIAMI, FLORIDA, ILLUSTRATING VARIOUS AMBITIONS

there was seldom need to interrupt with explanation or to change its own dignity of phrasing.

It was received with a pleased quietness which hung graciously in the air until softly, spontaneously came the singing response,

"Silent night, holy night,
All is calm, all is bright."

Thereafter, every day our lunch time was followed by some expression relating to the first Christmas. At first the children asked for a repetition of the story of Christmas. Soon they were given the story with the addition of the story of the Wise Men.

One day a child brought her own Bible and asked to read to the group. She read a selection from St. Luke, haltingly, of course, but with a feeling which showed real identification with it. Another child found and read the story given by St. Mark. Each day at this time we sang carols, adding new ones as we learned them, but always choosing "Silent Night."

After such an experience it is not surprising that we begun to carry the interest and spirit of this experience into other fields, and to seek its portrayal in other forms. It is surprising how many truly beautiful things can be culled from how many sources when eager minds are finding constant application of an interest. The children brought many pictures of the first Christmas. Most of them were from magazines; some of the loveliest even were from advertisements.

All of this growth of experience was, indeed, expression in itself. Thus the experience grew and widened without thought of any external stimulation or of any expression other than that which we were then experiencing.

It received its final impetus toward fulfilment in a blackboard picture about two weeks before Christmas. One of the children who seldom had means of contributing to our group of enterprises in a material way came this morning with a glad light in his eyes because today he brought a picture. His first exclamation was, "This came on my daddy's lodge magazine and he said we could have it. It is a picture of the camels the Wise Men rode."

Crude, exaggerated, inaccurate though it was, what teacher had a right to reject a contribution with so much of one child identified with it?

From our first fascinated attempts to reproduce the camel on the blackboard came the eager suggestion, "Let's make a whole big Christmas picture about the first Christmas."

Intently we worked through many long days solving problems and learning simple techniques that our picture might tell the story more truly. Again and again it took us to the library to decide such questions as: Through what kind of a country were the Wise Men traveling? What did the desert with its oases look like? How can we draw palm trees? How did the shepherds look? What did they wear? Why don't our houses look like the houses of those days?

So complete was the interest that as alternating groups of children worked at the board, others from clay, sewing, and building centers joyfully watched progress, made suggestions, and offered criticisms. In this way we came to recognize the value of walking away from the picture and viewing it from a distance. The picture was finished amid spontaneous singing of carols, and

as the star took its place above the manger we learned the song "O Little Town of Bethlehem."

At last amid breathless silence a child stepped back from making the final touches and said, in a voice full of emotion, "Look."

Far away to the east, across sandy desert, leaving behind them the luxuriant palms and cool, green grass of the oasis, came the wise men as of old. In stately file they rode, two of them on snowy white camels—the most priceless of the East. Before them the sand of the desert led away into softly blended green plains, then to gently rolling hills and sloping valleys.

Upon these hills in the dew of the evening the shepherds herded their flocks and "as the stars came out they watched them come and told stories about them." Now the dark blue "night sky" was filled with twinkling

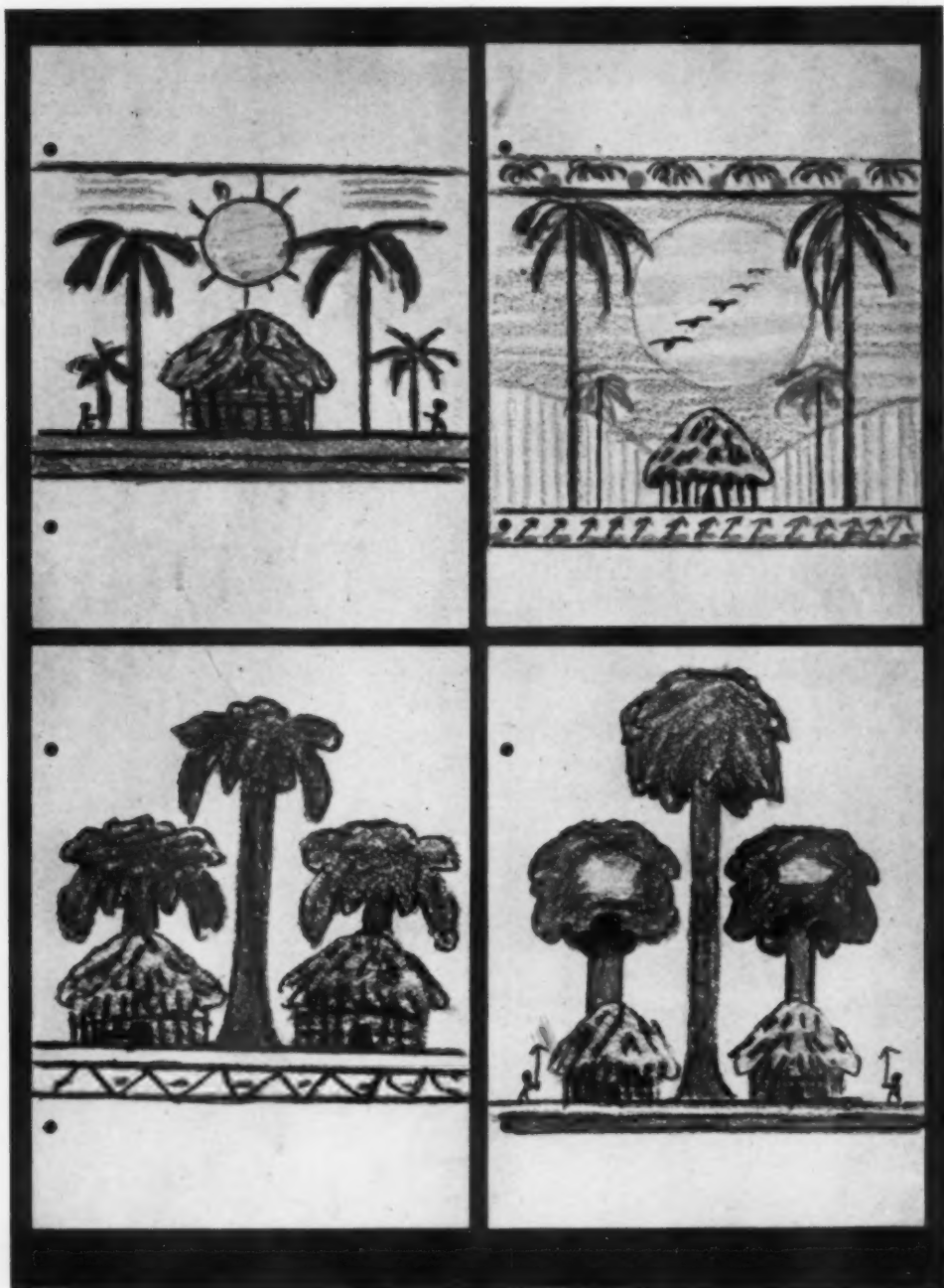
stars, stars that stood still, and here and there a shooting star. While over the little town of Bethlehem not far away there hung a great and golden star. The shepherds stood upon the hills and watched it. One shepherd stood leaning on his crook with face uplifted, gazing straight upon it. Another gathered a little new lamb into his arms and wrapped it in his cloak. The third shepherd led the way toward Bethlehem while others cared for the sheep left upon the hillsides.

In Bethlehem the star paused low over a humble, brown manger.

This was our picture of the "First Christmas."

However delightful an adventure, inevitably the sane teacher must face the question of principles and values. What guiding principles toward creative expression may be derived from these experiences?





THESE FOUR CRAYON DRAWINGS ILLUSTRATE A VERY SUCCESSFUL
APPROACH TO THE TEACHING OF PERSPECTIVE IN THE LOWER GRADES

The Castle of Santa Claus

(Continued from page 156)

Put the sugar lump stepping-stones in the path from the castle entrance to the gateway made of two candy canes. Sprinkle some small tinsel icicles on the trees and the garden is complete.

Conceal what can be seen of the framework of the sandtable with icicle paper or a Christmas border and there is the finished miniature of a home all might envy but which could rightfully belong to no one but Santa—the Spirit of Christmas. To the children who have made it will come the joy and just pride of having made a thing of real beauty.

Creative Work in History

(Continued from page 181)

drawing of tulips that have been grown in the school garden, and the coloring of illustrative drawings for booklets holding stories to be dramatized or acted in puppet shows.

For the time being, each boy and girl enters whole-souled into the spirit and partakes of the Oriental and Dutch life and customs; and it is in this way through the medium of creative art that a mental picture is fixed to stay in the impressionable mind of a child.

Book Reviews

MASTERPIECES OF ARCHITECTURE IN THE UNITED STATES, by Edward W. Hoak and Willis H. Church. Publishers, Charles Scribner's Sons, New York. Special net price \$20.

This book, in size 13 x 17 inches, with over 360 illustrations, is presented after several years of painstaking labor. A volume of analytical drawings and photographs—not architects' drawings, but beautifully drawn line representations, carefully checked for accuracy in every detail. The eighteen buildings illustrated include Lincoln Memorial, Temple of the Scottish Rite, Pan-American Union, Washington, D. C.; Woolworth Building, Barclay-Vesey Building, Madison Square Presbyterian Church, New York City. Other structures of equal prominence are shown in this valuable book. They were selected by a jury of distinguished American architects, and each contributor has told in brief what he attempted to do. Architectural design and symbolism, so essential to every teacher of drawing, make this book a library in itself. (See page xii)

ix It's a help to both advertiser and publisher if you mention THE SCHOOL ARTS MAGAZINE

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Alphabeticon System

An Indexed File to Help You Find Material

ARTISTS and art teachers are the greatest procrastinators in the world. A well-known artist in the early days of California history once took over a room which had been a photographer's studio and commenced work without even changing the wall decorations. An old hat hung upon the wall and this with other sundry articles remained from day to day until the days grew to years. To secure water it was necessary for said artist to travel down two flights of stairs (to say nothing of the trip upward with a full pail of water) until, after some years, the artist's daughters, coaxing the artist away long enough to clean up his studio, discovered a faucet from which running water could be had under the old hat on the wall. This is a true story and not a fable, and I'm not sure but that it could be nearly equalled in a lot of art rooms today.

Put the Alphabeticon into use this term. It will save you from finding embroidery ideas among the cartoon material, and the sheet of needed cover designs, too late to use, in the waste basket.

The Alphabeticon is a practical idea which has brought considerable peace of mind to many schoolrooms. It is not a newfangled notion which takes up more time than it's worth; but it is a builder of efficiency—once installed the teacher will wonder why he put it off so long.

And with the Alphabeticon, why not include a good cabinet to hold the sheets so that the student needing some guide on his problem can go to the cabinet and find everything in its place and leave everything in its place. A panel above the cabinet can be used to post sheets referring to the current art problem. Each section can be accompanied by an assembly envelope to hold material before it is mounted on cards; and each subject as mounted can be rubber-stamped or blank embossed with the school's name to prevent sheets from going astray.

And after you do this why not plan a cabinet with a series of drawers and shelves to hold your still-life material? Several drawers with room for the glassware, pottery, and brasses, with boxes to hold the fabric backgrounds, will do wonders toward helping the art teacher's teaching.

A series of outline charts made of successful groups with numbers on the objects will enable the teacher to assemble from term to term good groups of still life; and these guides will help the student who doesn't know how to group material, so that before long he, too, will know how.

A little head planning by art teachers will enable them to save many steps and considerable worry as to what problems to give and how to successfully complete the term's subjects.

The teacher who can manage and forecast the term's needs is the one who will be the one hundred per cent efficient teacher, and systematic arrangement of all reference material and art subjects will go a long way toward a happy year's work. And the first step is to install the Alphabeticon.

Additional copies of this are available in folder form
Reprinted from a back issue of *The School Arts Magazine*

The Alphabeticon Double Reference Index

Recommended by THE SCHOOL ARTS MAGAZINE

¶Mount selected material on cards of appropriate color, 10 x 14, large size, to be filed long edges horizontal, and 7 x 10, small size, to be filed short edges horizontal.

¶Decide under which of the fifty general topics each card would be most likely to be in demand. Write that topic in the upper left corner of the card, and place after it the index number of that topic. For example, WOODWORK 30.

¶In the upper right corner write the specific subject. For example, STILL-LIFE CABINETS.

¶In the center of the top add the index numbers indicating other topics under which the card might be in demand. For example, 1, 4, for it is a good example of *School Topic*, and is related to Object Drawing.

¶At the bottom of the card or on the back write such other useful information as may be needed.

¶File the cards alphabetically by general topics (left-hand corner), and under each topic alphabetically by specific subjects (right-hand corner), and keep them always in this order.

¶To find *every* card in the Alphabeticon that might be used to illustrate any one topic, for example, Color Study, select every card having the *index number* of that topic at its head.

1 School Topics	Advertising	43
2 Illustration	Animal Life	14
3 Transportation	Architecture	34
4 Object Drawing	Basketry	26
5 Photography	Bird Life	13
6 Landscape	Block Printing	25
7 Picture Study	Bookplates	48
8 History of Art	Bookbinding	50
9 Natural Forces	Borders	35
10 Plant Life	Calendars	45
11 Fish Life	Clay Work	17
12 Insect Life	Color Study	40
13 Bird Life	Costume	21
14 Animal Life	Cover Design	46
15 Human Figure	Decorative Arrangement	38
16 Sand Tables	Embroidery	22
17 Clay Work	Fish Life	11
18 Paper Work	Geometric Drawing	28
19 Weaving	History of Art	8
20 Sewing	Holiday Projects	44
21 Costume	Human Figure	15
22 Embroidery	Illustration	2
23 Lace Work	Insect Life	12
24 Stencil Work	Interior Decoration	33
25 Block Printing	Lace Work	23
26 Basketry	Landscape	6
27 Leather Work	Leather Work	27
28 Geometric Drawing	Lettering	42
29 Working Drawing	Machinery	32
30 Wordwork	Metal Work	31
31 Metal Work	Natural Forces	9
32 Machinery	Object Drawing	4
33 Interior Decoration	Paper Work	18
34 Architecture	Photography	5
35 Borders	Picture Study	7
36 Surface Designs	Plant Life	10
37 Rosettes, Florettes	Poster Design	47
38 Decorative Arrangement	Principles of Beauty	39
39 Principles of Beauty	Printing	49
40 Color Study	Rosettes and Florettes	37
41 Symbolism	Sand Table Work	16
42 Lettering	School Topics	1
43 Advertising	Sewing	20
44 Holiday Projects	Stencil Work	24
45 Calendars	Surface Patterns	36
46 Cover Design	Symbolism	41
47 Poster Design	Transportation	3
48 Bookplates	Weaving	19
49 Printing	Woodwork	30
50 Bookbinding	Working Drawing	29

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EARLY AMERICAN FURNITURE MAKERS. By Thomas Hamilton Ormsbee. Publishers, Thomas Y. Crowell Company, New York. Price \$3.50.

If one has not browsed around Plymouth County, Massachusetts, under the guidance of those to-the-manner-born natives, Henry Turner and Frederic Tilden Bailey, one has an experience to look forward to. But while anticipating this great treat, get this book of "Tom" Ormsbee's and renew acquaintance with those first settlers who gave us our real "antique" furniture. John Alden didn't leave many pieces of furniture when he died in 1687, but he did leave a design which today is almost priceless.

Quoting from the "jacket" of the book, which usually cannot be improved upon as descriptive of a book's contents, "the author describes this as a social and biographical study. It is concerned not so much with types of our early furniture, as with the men and the times that produced them." The author's study leads him to a consideration of the Pilgrim century, and the furniture of the Mayflower type; the American Chippendales; and to that outstanding figure among our cabinet makers, Duncan Phyfe, "the Great," whose shop in New York was just around the corner where our first President lived.

A study of the sixty or more half-tone plates will be an inspiration to any teacher who is longing for examples of design—antique as well as beautiful. And the end papers, which so often sell a book—upon these end papers is printed a chart in which, in parallel columns, are given events in American history from 1600 to 1860; Period Furniture in England; Chief Known American Cabinet Makers and the Years they Worked. A good book.

MAPPING AND LETTERING. By Malcolm Lloyd. Publishers, P. Blakiston's Son & Company, Philadelphia. Price, \$2.50.

Cartography and mapography, possibly new words to most of us, are perfectly intelligible to the engineer and draftsman. Mr. Lloyd has found a general ignorance of the history of these important subjects, so he has given us a book—a manual and text-book for teachers and students, based upon the methods of the United States Government departments and the best practice of engineering departments of railways and corporations. Well, this may seem vague to teachers of drawing, but when you see the book (8 x 11 in., open end, printed on highly finished coated paper, and bound in flexible black leather covers, gold stamped) you will be delighted with it, for aside from the seeming technicalities, there are many elements which may be transferred easily to the classrooms of public school art departments. In noting the dozen or more plates of lettering and figures, its value will at once be apparent. It gives the construction of the basic alphabets and the elements of map design. Teachers of drawing should have this book in the library. (See page xiii)

STORIES OF THE YOUTH OF ARTISTS. By Mary Newlin Roberts. Publishers, Thomas Y. Crowell Company, New York. Price \$2.50.

"It was the year 1585 in Italy, when sons were obedient in all things. Signor Reni was a father full of fire, and he was a musician as well, who had the strong emotions of an artist. As he held out his hand his eyes flashed sharply. He took the three sheets of paper from his son and tore them to shreds and scattered them with a gesture of scorn upon the stone floor.

"Ah . . . there! So much for thy drawing!" He pointed at the harpsichord with a most determined forefinger:

"That is thy art—there, Guido, there; and thy voice is thy gift. Music . . . is all that matters." A musician lost but a great artist found.

This splendid book contains life stories of twenty artists, written to entertain and to instruct. "Giotto's last day with his sheep," "Claude Lorrain seeks his fortune," "Rosa Bonheur breaks the needle," "Edouard Manet's first victory," are but a few of the captivating titles of these twenty stories. Each artist is introduced with an identifying paragraph and an original illustration in pen and ink by Constance Whittemore. The book is good for teachers and the home—children will love it.



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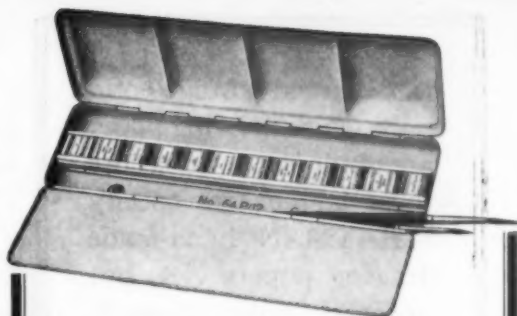
Contest ends January 31, 1931. Prize winners will be announced in April 1931.

The judges will be: Mr. James C. Boudreau, Director School of Fine and Applied Art, Pratt Institute, Brooklyn, N. Y.; Mr. William M. Odom, President New York School of Fine and Applied Art (Parson's); Mr. Felix Payant, Editor Design Magazine, Professor of Art, Ohio State University; Mr. Joseph Wiseltier, Connecticut State Director of Art.

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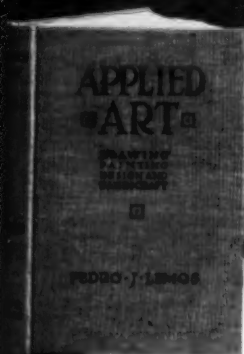
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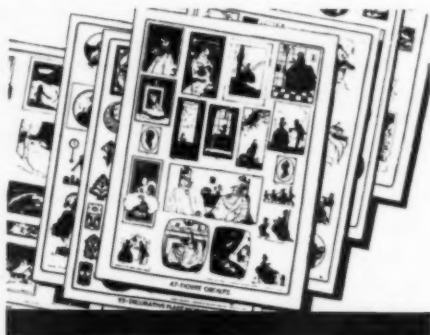


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